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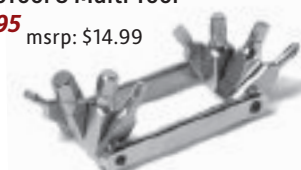
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Photo illustration by Audrey Fukuman

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FRACKING FEARS

Reader says it's just a bunch of NIMBYs:

People need to have a popular vote on every detail of engineering in every project, because nobody knows better how to engineer than the readers of a weekly paper written by journalists who can't tell the difference between an engineer and a NIMBY waving crisis flags ["Grout Expectations," Joe Eskenazi, News, 4/17]. The only way S.F. can be more dysfunctional is if people can involve more uninformed, ignorant, easily fooled proletariat into setting strict policy that prevents anyone with a specialized education from doing their jobs. And the best way to do this is to incite Fox-style fear and panic funded by opposition groups.

DANIELERAN

BLOG COMMENTS OF THE WEEK

Police should try other tactics of disarming a person before using a gun:

If police are trained to shoot, it would seem that they would be trained to disarm a man who has a hammer as a weapon ["Cops Kill Hammer-Wielding Man in Potrero Hill," Erin Sherbert, the Snitch, 4/18]. It has

happened before, where a police officer shoots a person when he is a danger, but not armed with a gun. I believe the police are not thinking correctly, that they are taking the actions of the dead man as an insult to their position as police. The police need to have [more] training in dealing with an angry person and how to disarm him and take him to jail, and realize they are facing a perturbed human who needs help, not a bullet.

CAROLINAAAFARIS

Without lines all chaos breaks out:

I agree with the author on about 80 percent of the blog post ["This Is Why Everyone on BART Hates You," Erin Sherbert, the Snitch, 4/17]. BART is nasty, but I figure if someone lies down and takes up all this space, they probably need the rest more than I do. I just always make

"As long as no one is elbowing or pushing to get on a train, that's as polite as I can expect people to be on public transit!"

MONI0775, COMMENTING ON "THIS IS WHY EVERYONE ON BART HATES YOU"

sure to bring my headphones, have my phone and iPod as backup. My most recent essential is a travel size of Febreze — works wonders for these stanky-ass people. This is public transportation. If people don't like what they see, hear, and smell, guess what? They can move to another car, put on earphones/buds, put on their

sunglasses, relax, and enjoy the ride. Also, if someone cuts me off while I'm waiting in line, he may get more than a look! Lines work, don't screw up a good thing.

JAVANERO1

Forget lines, just get on the train: There is no wait-in-line rule! I feel like people waiting in line for a train look stupid because they are lining up for no reason at all. The thing is, there are many different trains coming on one platform so a person could be standing in line behind people who are just going to sit there and make him late for getting on the train and miss out on a seat. All while others were trying to be polite. As long as no one is elbowing or pushing to get on a train, that's as polite as I can expect people to be on public transit!

MONI0775

Editor's Note

Our tireless reporter, Joe Eskenazi, has been untangling the threads of this city at *SF Weekly* for six years now, and has learned a thing or two about its workings — and when it malfunctions. He has not come away from this exploration unscathed; he has seen things. As a way to help him deal with these demons (and to direct his prolific output), we mark the beginning of his new weekly column, *Your Humble Narrator*. That this name was inspired by Alex — the protagonist of *A Clockwork Orange* who is saturated with myriad and terrible images — speaks for itself. — BRANDON R. REYNOLDS, EDITOR

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SUCKA FREE CITY

PIE IN THE SKY

UC Berkeley works on drones that aren't designed to spy on and/or kill you.

BY RACHEL SWAN

Coye Cheshire doesn't mean to be impolitic, but he can't help mentioning the FBI's search for the Boston Marathon bombers — and how it could be abetted by technology.

"The whole push is to find someone who had pictures, and who could provide high resolution information about public events," says Cheshire, an associate professor at the UC Berkeley School of Information.

He's pretty certain he has a solution to this problem, and you're probably not going to like it: Drones. The small, unmanned, all-seeing aircraft are mostly considered in a military context, and thus used for nefarious reasons, Cheshire says. But set aside your paranoia — drones can actually be used for social good.

At the UC Berkeley School of Information, a group of graduate students recently coalesced around the idea of building their own drones for a variety of reasons — all good. They could be programmed to take photographs at sports events, or interred at archeological dig sites to gather data about the environment, Cheshire says. They could be deputized to take "Google Street View" —

style pictures of untrodden places, like ground-mapping Mount Diablo for hikers.

Of course, they could also be used to solve crimes and spy on ordinary citizens — a prospect that's rattled some. When the Oakland Police Department proposed drones as a cheaper alternative to surveillance helicopters, local activists freaked out. Law enforcement agencies across the country had already embraced

the notion of employing drones for police work, comparing the new aerial hardware to other motion-sensor technology that's already become part of everyday life, such as traffic light cameras. UC faculty members understand the controversy, but they also believe the benefits of these flying robots might convince naysayers.

So far, the school's inaugural drone lab, where Cheshire serves as faculty sponsor, has attracted a variety of academics, from

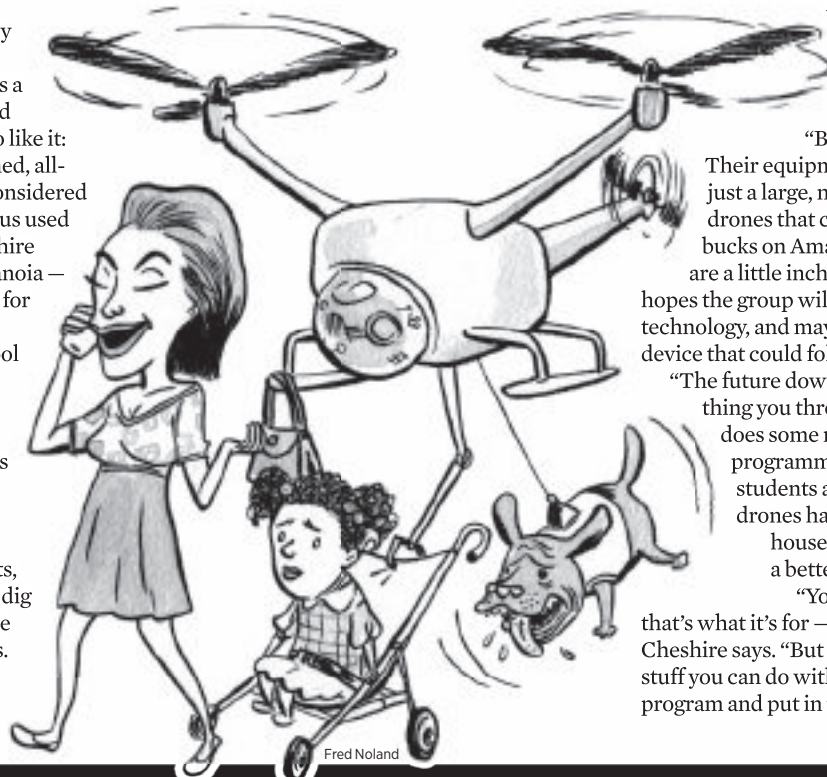
hardware engineers to social scientists to legal students who are more interested in the

"Big Brother" debate.

Their equipment is slightly crude — just a large, noisy arsenal of AR drones that cost a couple hundred bucks on Amazon — and their ideas are a little inchoate. But Cheshire hopes the group will create useful technology, and maybe even a smaller device that could fold up in your backpack.

"The future down the road is this little thing you throw up in the air, and it does some routine you've programmed it to do," he says. His students are fairly sure that once drones have a more productive household purpose, they'll get a better name.

"You strap a bomb to it, and that's what it's for — that's unfortunate," Cheshire says. "But think of what other cool stuff you can do with something you program and put in the sky."



Fred Noland

Wheels of Justice

Police Segway skills are honed at SFO, but they haven't figured out the high-speed pursuit just yet.

The Segway's circuitous ascent to official Wonder Future Vehicle of Tomorrow suffered a blow when the company's owner rolled one off a cliff and died in 2010. That was a sad time — but the Segways never stopped rolling at San Francisco Airport. In fact, SFO is the state's hub for authority figures in awkward bicycle helmets rolling at moderate speed through crowds.

The SFPD's Airport Bureau was an early Segway adopter, picking up its first four in 2005. The department still has that original quartet and has added about eight more. Some of the department's more venerable Segways have already racked up more than 5,000 miles; Sgt. Tony Ng notes that, on a busy day, an officer

may roll 15 miles through the terminals.

Ng helped develop the department's Segway training course, which has since received California Peace Officer Standards and Training authorization and sanctioning at the state level. More than 75 San Francisco officers have received their Segway diplomas through the SFO course, as have around a dozen from East Palo Alto and half a dozen San Jose cops.

When asked what San Francisco police use the reasonably speedy two-wheeled vehicles for, Ng answered — genuinely and with no hint of passive aggression — "a form of transportation."

It seems that police divide means of conveyance into two categories: "transportation" and "patrol technique." The former is just what you think it is: Cops roll around on no-emission, maneuverable Segways simply to get from Terminal A to Terminal B and avoid plodding dozens of miles a day. "Patrol technique," however, involves using a vehicle as a law-enforcement tool. California Highway Patrol officers, for example, learn

how to use their cruisers to bump cars off the road. Segway-riding cops don't do this.

Even police bicycles have their own patrol techniques — Ng describes how officers are trained to swing the right leg over the saddle and coast along with the left foot on the pedal and the right foot dangling while pursuing a fleeing suspect. There are also courses on how to slide bikes, and any number of other Jackie Chan-worthy uses of a cycle in pursuit of justice.

But you don't learn fancy stuff like this in the San Francisco Police Segway course. If an officer has, at any time, used a Segway to chase anyone down at SFO, it comes as news to Ng.

The vehicles cost the department a shade over \$6,000 a pop, and, says Ng with a sigh, the cops don't get a discount for buying in bulk. Police-model Segways aren't beefed up like police-model Ford Crown Victorias; they only go 12.5 mph, tops. "We do have red-and-blue lights on them, though," notes Ng. "But no siren."

JOE ESKENAZI

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THE TECH DREAM FACTORY

Networks, accelerators, and incubators promise “insider access” — for a price.

BY RACHEL SWAN

If there's one thing San Francisco's tech scene doesn't suffer from, it's a dearth of dreams. Crash one of the city's many geek meet-ups or cocktail hours and you'll see them percolating everywhere. You'll also see any number of bright-eyed folk awaiting their chance at stardom.

There's Gabe Benveniste, who left his job at Pixar to start a music social network in 2007, and had to fund it with personal credit cards — he says the dust settled when he was acquired by a larger company last year. There's Brandon Peele, the Berkeley-based, guayabera-wearing founder of EVR1, a company that makes tiny handicrafts with storage disks that contain “the greatest works of the Eastern and Western canon.” Peele currently has three employees, but he'd love to be as big as, say, Coca-Cola or Microsoft. There's Markus Rokitta, the German engineer who currently lives in an AirBnB-rented room, and who worries about finding a job in San Francisco's cutthroat hardware industry. He came to a tech happy hour in SOMA with old business cards stuffed in his wallet, only to find a dozen similarly skilled product developers who were also muscling for work.

Helming a start-up is tantamount to being a Hollywood ingénue, or jockeying for a place in the NFL draft. Benveniste says the highs and lows are often intolerable: “Every day is the best and worst of your life.”

Then there are the people who shill the dream factory, often by acting as intermediaries between cash-strapped entrepreneurs and the venture capitalists who can help them. Networking is so important in Silicon Valley



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that it's spawned a whole cottage industry and with it, a professional class whose sole purpose is to connect the idea-generators to the king-makers.

Among them is Myles Weissleder, a public relations specialist who cut his teeth in the early days of the Internet — he ran global communications for Meetup.com from San Salito — and who now helms SF New Tech, a for-profit network in San Francisco.

Weissleder doesn't exactly fit the prototype for a man in a gray flannel suit. He's got a sweet tooth for clichés, he answers to the nickname “Myler Dude,” and his Gchat status is a quote from a happy client — something about “uncontainable awesomeness.” But he's still a consummate wheeler-dealer. Weissleder founded the SF New Tech meetup back in 2005, and eight years later he's still drawing 200 people to its monthly gatherings at Club Mighty.

That's particularly impressive given the price of admission: \$399 for an annual membership; \$350 to demo your product for an audience of “early adopters”; \$15–\$30 to join that audience. In a scene now swelling with meet-ups and hack-a-thons that provide similar perks for free — Meetup.com currently boasts 541 “tech” groups in the Bay Area — some of Weissleder's peers are surprised that

Myles Weissleder makes a living connecting start-ups to early adopters.

he can still make a living.

But Weissleder isn't alone, and he isn't particularly greedy. In fact, SF New Tech is oft considered a poor man's alternative to deeper-pocketed ventures like The DEMO Conference, which promises wide exposure and media attention for a fee of up to \$18,500. The idea is that if you can pitch your product to insiders while it's still in Beta, then you have a much higher chance of surviving in an environment where failure is the norm.

But that's the thing, critics say. Very few start-ups survive long enough to even get funding, no matter how good the concept or how smooth the elevator pitch. Even Weissleder acknowledges that most of the people who demo their products at SF New Tech are making a Hail Mary pass. In their case the stakes are pretty low — if you can't afford to drop \$350 on your business, you may as well call it a day — but Weissleder sees other businesses charging a much higher premium for their services, sometimes with promises they can't deliver.

Over the past year, Silicon Valley has be-

come a hotbed for high-priced residential programs, boot camps, “accelerators,” and incubators, such that it's become hard to distinguish the ones offering tangible rewards from the ones just trying to make a buck. A few months ago, famed venture capitalist Timothy Draper launched Draper University of Heroes from a hotel in San Mateo. For \$7,500–\$9,500 tuition, students get intensive training in “heroism” — and access to Draper's sprawling Rolodex.

“We're trying to inspire our students to be superheroes and change agents,” explains Draper University's chief operating officer, Carol Lo, when asked what justifies the high sticker price. She rattles off a list of “influential industry leaders” who visited during the pilot semester. Some, like Napster founder Shawn Fanning, and disgraced JC Penney CEO Ron Johnson, are actually high-profile failures.

Weissleder regards many of these programs warily. “Some of them will give you the promise that you have a high chance of getting investment based on certain relationships they've set up with a venture capital firm,” Weissleder says. “The return is you walk out [with] a Series A round of funding — then you've won.” He adds that, for all the eye-batting and elbow-rubbing and old-fashioned dreams of being discovered, most young companies fail, regardless of where they launch their first product demo.

That's enough to raise eyebrows among Silicon Valley skeptics, and rankle people like Jason Calacanis, the entrepreneur who crusaded against Keiretsu Forum, a giant angel investor network, for predatory behavior in 2009. Calacanis deemed it “low-class” for the rich and well-connected to exploit the poor and starry-eyed. Weissleder says that “exposure” is 10 times more powerful than sending a resume cold, but it's not a guarantor of success.

Steffen Frost, who pitched an abortive rideshare app at SF New Tech in 2009, says he found the opportunity valuable — if only to get his name out there and practice speaking in front of an audience. At that time he'd hoped to make his company “too big to fail.”

It eventually failed. He's just glad Weissleder wasn't charging a demo fee back then.



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Cable cars are beautiful, dangerous, and trundling money away from the transit you actually use.

Cable cars clang-clang-ing their way over the hills is as much a symbol of San Francisco as enraged bulls thundering through ancient streets embody Pamplona. And, as an Associated Press article that last week conquered the Internet reminded us all, you take your chances with both.

“San Francisco Cable Car Accidents Cost Millions” — in which records obtained by AP revealed \$8 million in payments over the past three years to settle some four dozen claims — blended all the ingredients necessary to produce Web gold: Nifty juxtapositions of scenic cable car imagery and the term “severed feet”; damning statistics (involving “severed feet”); and, of course, the surefire Red State schadenfreude of costly and terrible things happening in San Francisco. The argument has been advanced that wheeling overstuffed boxcars of tourists through traffic, up and down the city’s iconic peaks like roller-coasters — only with wooden brakes and no restraints — can produce mixed results.

This is not exactly a revelation for the good folks on the front lines of our transit system. Decades ago, longtime Muni foreman Bob Johnson enjoyed telling visitors to the city that a cable car ticket offered better odds of a big payout than the Irish Sweepstakes. Multiple cable car operators contacted by *SF Weekly* independently claimed that every driver knows the emergency brake won’t work properly on key stretches — such as California between Stockton and Grant — because it’s been thrown so many times over the years the tracks have warped and widened. Not surprisingly, the cable cars have, for eons, been the most accident- and injury-prone form of public transit in America, when measured on a per-mile basis.

So, one can argue whether or not it’s crazy to run an antiquated amusement park ride for city visitors across 77 different intersection amid the SUV-driving, text-messaging, earbud-wearing general public.

But it is crazy to stick Muni with the bill.

Cable cars are often blithely referred to as the sole transit system on the National Register of Historic Places. Grand — but, conversely, this means it’s the only Historic Place in which funding for upkeep, personnel, and, perhaps, the odd severed foot competes with the dollars keeping core transit operations running. Or not running: *SF Weekly* has, in the past, docu-

mented Muni’s across-the-board service cuts, its de facto cuts via missed runs, and shambolic maintenance practices involving high-voltage bus lines swaddled in trash bags or desperate mechanics “cannibalizing” mildly damaged vehicles for parts until all that remains are desiccated husks.

Maintaining cable cars for city tourists while struggling to provide core transit service is a bit like polishing the heirloom china for the guests while sending the kids to school with no shoes. But no amount of cold-hearted empirical analysis will sever city residents’ emotional attachment to the cable cars. (It would also take a citywide election to scrap the cars.) The unmistakable whiff of roasting wooden brakes and the endless rattle of the subterranean cables evoke visceral pride and nostalgia for longtime San Franciscans; it’s probably how Florentines feel when ambling past Brunelleschi’s dome.



But Florence isn’t dipping into transit funds to pay for its most famous landmark — or doling out hefty settlements to visitors who suddenly find themselves with a need to be made whole.

Unlike workaday buses and rail vehicles, cable cars are this city’s avatar. They hold a unique and distinctive appeal to the visitors whose dollars, kroner, Euros, yen, and yuan keep San Francisco solvent — and serve as an unbeatable “brand” to market our city to ever more out-of-towners. The millions paid to riders whose cable car dreams jerk to an abrupt halt pale in comparison to the sheer volume of visitors lining up to pay six bucks a pop — each way! — before spending much more throughout town. Businesses, real-estate interests, and other city players are rolling in money derived from the rolling landmarks.

But not Muni. As always, it’s the transit agency that’s left holding the bag when others enjoy a free ride.

Per the most recent figures reported to the National Transit Database, in 2011 the cars did manage to generate \$24.9 million in revenue. Alas, you’ve still got to pay for vehicle operations costs (\$24.4 million), vehicle maintenance (\$5.9 million), non-vehicle maintenance (\$12.8 million), and general administration (\$12.6 million). All told, the cable cars required \$55.6 million in expenses, meaning Muni took a hit of nearly \$31 million operating them in ‘11. (That’s par for the course; cable cars bled \$31.5 million in 2010, \$31.1 million in 2009, and \$27.1 million in 2008.)

When it comes to Muni math, these are pretty decent numbers — cable cars’ “fare recovery” of 44.8 percent of operating expenses from passengers dwarfed the system’s overall tally of just 30 percent in 2011. But you can justify running buses and light-rail vehicles at a loss because they’re vital transportation. A daily ridership of more than 710,000 takes them to and from work or the shops — rather than clogging the city’s arteries with cars or simply not leaving home. You can’t make the same justifications for a boutique rail service where, for the vast majority of its 19,000-odd daily passengers, a ride serves as an end in and of itself.

The cable cars are Muni’s most visible vehicles — but they’re also a visible reminder that the transit agency is routinely forced to be The Giving Tree for the entire city. Cable cars are just one more non-transit expenditure borne by the city’s transit agency. This year, Muni will send more than \$64 million to other departments for supposed Muni-related expenses; the transit agency is the city’s slush fund and a source of easy money for departments unable to otherwise balance their budgets. Attempts to give Muni the independence to crawl out from under the mayor’s thumb have profoundly backfired — cash surrendered to other departments has skyrocketed and even voter-approved funds earmarked for transit-related projects are instead shunted to gardeners, janitors, and plumbers, the *Examiner* recently revealed. The Pagoda Palace extraction *SF Weekly* reported on last week will be funded via “operational savings” — Muni-speak for money yanked from transit-related functions.

As a symbol of San Francisco, cable cars serve all too well. Like this city, they provide whimsy and beauty in such concentrated doses that one could nearly overlook the impracticality, high cost, inept administration, and pandering to moneyed newcomers — at the expense of everyone else.

Email Joe.Eskenazi@SFWeekly.com

Voting With Your Feet

The three camps at war over the city’s mobility.

It’s always surprising how any discussion about cycling can devolve into a squabble over city planning. But, says Jason Henderson, an associate professor of geography at SF State, the “allocation of street space” is an inherently political proposition.

Henderson is the author of *Street Fight: The Politics of Mobility in San Francisco*, which looks at how we discuss transportation, public space, and the essential function of streets. He divides the politics of mobility into three camps: progressives, neoliberals, and conservatives.

Among the progressives is the assumption that City Hall can — and should — reshape the way our cities operate. That means swapping parking spaces and car lanes for bulb-outs, designated transit lanes, and cycle tracks.

Neoliberals, according to Henderson, prefer that public space and transit systems be shaped by market forces. So to the extent that bike lanes are seen as beneficial to business development and property values, they, too, can fit in with the neoliberal framework.

The car-loving conservatives are the people freaking out about having to pay for parking in the Mission and the people freaking out about losing parking spaces on Fell and Oak streets.

“They feel like they have a right, as individuals, to drive their car and they expect the public to provide facilities that make that relatively easy and cheap,” says Henderson. Thankfully, says Henderson, that attitude seems to be on the decline.

More importantly, ridership keeps escalating. But that doesn’t necessarily imply a triumph of progressive values. As S.F. changes its relationship with the car, there’s a danger that more bike- and pedestrian friendly improvements will become synonymous with gentrification, Henderson says.

“If we’re really going to see this progressive vision all the way through, we can’t have liability for the wealthy only,” he says.

Ensuring “livability for all” means making the city’s improved amenities more affordable and accessible. And we can start, says Henderson, with Muni.

“We can’t have a truly progressive cycling city unless we really make ours a world class transit system. They’re complementary.” BEN CHRISTOPHER



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BY CHRIS ROBERTS

First it was a cough. Then it was bronchitis. Then it was time to say goodbye to Michelle Aldrich.

The year 2011 was supposed to be a good one for the 66-year-old. That June, she and her husband, Michael, were feted with a lifetime achievement award by *High Times* magazine for their four decades of work on marijuana legalization. Yet something was off. She was smoking a lot, maybe more than ever.

And she couldn't get high.

In the fall of that year — a bad time for the local marijuana movement, as the federal Justice Department began shutting down hundreds of California medical cannabis dispensaries — Aldrich went in to see a series of doctors for what she thought was a flu that just refused to go away.

After six weeks of progressively worse diagnoses — flu became bronchitis, which became pneumonia — a CT scan revealed the cause behind the “heat” she felt in the middle of her chest. A tumor, “poorly-differentiated non-small cell adenocarcinoma.” In other words, stage 3 lung cancer.

Lung cancer is a killer, with nearly 70 percent of new cases resulting in deaths, according to statistics published by the National Cancer Institute. “I thought I was going to die,” Aldrich says from her Marina District apartment. But she didn't. And now, she is busy telling anyone who will listen that, along with diet and chemotherapy, a concoction of highly concentrated cannabis oil eliminated her cancer in less than four months.

She was diagnosed in January 2012; by April, CT scans revealed that the tumor had shrunk by 50 percent. Her surgeon at California Pacific Medical Center removed what was left of the tumor that May. (CPMC did not return calls by press time.) She isn't “officially” cured yet — a cancer patient needs five years of cancer-free living to beat the disease — but her most-recent scan, on March 27, was all clear. Her doctors — one of whom noted the effect of “homeopathic treatments, including hemp oil” to reprogram the cancer cells to kill themselves — “are floored,” she says. “They've never seen anything like it.”

Constance Finley has. She says that, over the last year, a “world-class oncologist” — who for now wants to remain nameless, perhaps to preserve his practice — has referred 26 people to her, a skilled East Bay marijuana grower who knows how to distill a pound of high-grade bud to an ounce of oil.

The oil itself is simple. Anyone with a bucket, a pile of pot, and a solvent can make it. First devised by Canadian cannabis pioneer Rick Simpson — from which it derives one of its names, Simpson oil — the oil is merely cannabis distilled to its essential active cannabinoids, with as much of the plant material as possible removed using the solvent. Aldrich's providers of what they call “milagro oil” at Wo/Men's Alliance for Medical Marijuana in Santa Cruz use Everclear; Finley uses 99 isopropyl alcohol.

>> p12



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Photographs by Godfredo Vasquez

Cannabis Oil from p11

The oil also is extremely potent. Finley says her concoction is 72 percent tetrahydrocannabinol, or THC, the psychoactive ingredient in marijuana that gets you stoned, and which in lab studies has shrunk tumors in rats; and 11 percent cannabidiol, or CBD, the cannabinoid in marijuana that studies suggest doesn't get you high but has anti-inflammatory and anti-anxiety properties.

It may not be for everyone: Patients start with a dose as small as a grain of rice before ramping up to a full gram per day, a hit that can leave some people woozy and dizzy — uncomfortably high. And it's expensive. A pound of good bud runs \$2,500 to \$3,000 in the Bay Area, and Finley ships to anywhere in California. Aldrich says a three-month regimen cost her \$1,200 a month; Finley charges \$5,500 for a two-month cycle.

But it might be money well-spent. All 26 of Finley's referrals had stage 4 cancers — brain tumors, colon cancers, lung cancers — which means the malignant growths had metastasized to other organs. Most had prognoses of a few months to live, some had less than six weeks. All complemented modern Western medicine treatments such as chemotherapy with the concentrated oil — and all but one have survived, she says. A patient's prognosis can vary widely depending on the type of cancer, but the disease is a reliable killer at stage 4, meaning Finley's patients' 96 percent survival rate is unheard-of.

"I'm not a stoner," she says now, almost defensively, noting that classmates at Oakland-based cannabis grow college Oaksterdam University, where she honed her cultivator skills, at times mistook her for an

Constance Finley was mistaken for a narc by classmates at Oaksterdam University. Now, she says, a San Francisco oncologist refers to her Stage 4 cancer patients, many of whom are given weeks to live, and all of whom she says receive healing from an oil she makes from the cannabis plant.

undercover cop. "It was against my own prejudice that this could really be true."

These survival stories are becoming more common. One of the most high-profile was the case of Montana toddler Cash Hyde, diagnosed with a brain tumor at 20 months, whose family credits cannabis oil for keeping the tumor at bay and keeping him alive — until a change in Montana state law cut off his access to oil for a few months. The tumor returned and he died in November, at age four.

These stories are remarkable, but for now they're also just stories — which means they're all but worthless to the medical community, which needs hard data. "Anecdotes are not evidence — you need to do research, controlled studies," says Dr. Donald Abrams, the chief of oncology at San Francisco General Hospital and an integrative medicine specialist at the University of California at San Francisco. Abrams, a personal friend of the Aldriches who has researched cannabis's medical value extensively — and is a believer in its value — is still a scientific skeptic. "I hear stories all the time — 'I was cured of cancer by this or that' — and most of the time it's frankly bogus."

This skepticism helps explain why, right now, it appears no scientists in the United States are researching the health benefits of this purported miracle oil. Which means that more and more Americans are turning to something that for now is little more than a folk remedy — in the same scientific category as snake oil — and, so they claim, finding a faster, less toxic cure to near-incurable diseases.

Most maddening to some is the fact that none of this is new. Israeli researcher Raphael Mechoulam first isolated CBD and THC 50 years ago. His research led to the discovery of the human body's endocannabinoid system. Not only does every human being have receptors on cells specifically designed to interact with cannabis molecules, but the body creates

Cannabis oil, which cancer-sufferers credit with saving their lives, and which is supposedly useful in healing other ailments, from diabetes to skin rashes, is made by distilling raw bud down to its essential ingredients.



some of these same marijuana-like compounds naturally, suggesting they already have a role in the body.

In the United States, a toxicology study of THC was conducted in 1972, shortly after marijuana was made federally illegal; it found that rats exposed to large amounts of THC lived longer and had fewer instances of tumors. (The study was not released to the public until 1997, when it was discovered by AIDS activists.) Spanish researcher Manuel Guzman's findings in 2000 were similar: Tumors exposed to compounds in marijuana experienced "negative cell growth" — the cancers shrunk and died, with no adverse side effects to the patient.

But future studies along these lines are threatened for a couple of reasons.

One is the money. Federal funding for

Marijuana researchers have an extra layer of difficulty, notes UCSF's Abrams, who has had to turn away others who, like Aldrich, have asked him to study various concoctions of oil. "I can't," he explains. "It's not legal." To study cannabis in a clinical setting, while not running afoul of federal law, researchers must acquire the material from one place: a farm at the University of Mississippi run by the National Institute of Drug Abuse. A researcher at the University of Massachusetts has famously tried for years to get Drug Enforcement Administration approval to grow his own crop, but has always been denied. The message is clear: Marijuana research must show the plant is dangerous, not helpful.

However, a doctor at Ole Miss is creating a version of cannabis oil — and is willing to make it available for researchers to study,

GRANTS TO STUDY MARIJUANA CAN COME FROM PLACES OTHER THAN THE GOVERNMENT, AND STUDIES INTO THE DRUG'S EFFICACY IN SOME SITUATIONS ARE ONGOING, BUT THERE APPEARS TO BE NO WORK OF NOTE THAT WOULD PUT AN FDA-APPROVED OIL IN THE HANDS OF CANCER-SUFFERERS.

medical research has dropped, another victim of an insecure economy. The National Institutes of Health spent \$91 million for all medical research in 2012, down from \$131 million in 2007. "Right now," Abrams says, "it's hard enough to get a grant to study anything from the NIH."

Funding for marijuana research is even scarcer. Two California research centers — the Center for Medical Cannabis Research at the University of California at San Diego, and UCSF, where much ground has been broken in the efficacy of cannabinoids — have been hit with funding troubles. The San Diego institution was founded with a state budget surplus that is long gone, a spokeswoman says. And scientists in San Francisco were close to getting a grant for a study examining inhaled cannabis' effects on sickle cell disease when sequestration eliminated the necessary funding.

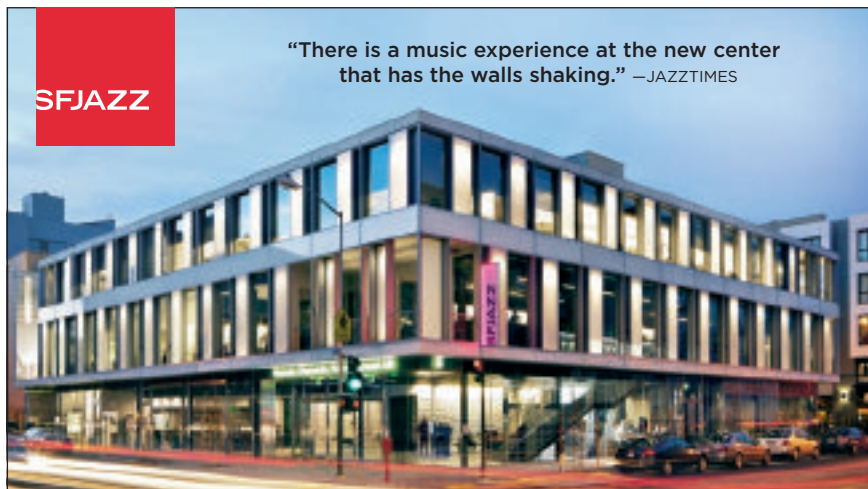
Grants to study marijuana can come from places other than the government, and studies into the drug's efficacy in some situations are ongoing, but there appears to be no work of note that would put an FDA-approved oil in the hands of cancer-sufferers.

says Abrams, who has been promised a sample. The problem is, even with DEA-approved oil in hand, researchers still need both funding and the patients willing to be government guinea pigs — neither of which appear to be in the offing.

The medical community also is slow to catch up. Marijuana is not in medical school textbooks, says Dr. Mark Ware, a Montreal-based researcher and professor at the McGill University medical school. "It'd be naive to say there's no stigma [in medicine around marijuana]. ... If marijuana is mentioned at all [in school], it's as a drug of abuse," he says, adding that "patient-based" stories of marijuana curing ailments is helping to drive what research and conversation there is.

Abrams is fond of saying that if marijuana were discovered in the Amazon today, it'd be front-page news worldwide, a miracle drug. Michael Aldrich puts it another way. "Because it's cannabis, because it's something you can grow in your backyard, it's being silenced," he says, adding that if his wife had had the misfortune to fall ill in a state that didn't allow medical marijuana, or had a doctor or nurse that opposed her taking the oil on the side, things would have been >>p14

Most of the plant material is removed using a solvent. What's left is up to 83 percent active ingredients. Patients start taking a dose the size of a grain of rice before ramping up to a full gram per day.



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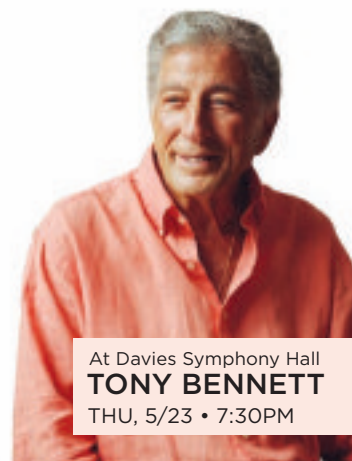
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Cannabis Oil from p13

very different. “If we were in South Dakota,” he says, naming the Union’s most cannabis-unfriendly state, “she’d be dead right now.”

It’s easy to see how one could be converted, but it’s safe to say that not everyone agrees the plant is the missing key to health and wellness. “Anyone who doesn’t embrace this as God’s miracle plant is immediately cast off as a *Reefer Madness*-style propagandist,” sighs Kevin Sabet, director of the Drug Policy Institute at the University of Florida and co-founder with former U.S. Rep. Patrick Kennedy of the anti-marijuana legalization campaign Project SAM.

Sabet visited San Francisco earlier this month for a debate at the Commonwealth Club with Clint Werner, author of *Marijuana: Gateway to Health* (who also is Abrams’ husband). It wasn’t pretty. The Bay Area medical-marijuana echo chamber was more than a bit hostile to Sabet’s message that marijuana should never be legalized; the “debate” quickly turned into an “I’m right-you’re wrong” back and forth between Werner and Sabet (who chastised Abrams, in the audience, for catcalling). Aldrich, who approached Sabet afterward, launched a few four-letter words his way after he “pooh-poohed” her story, she says.

But even Sabet agrees that the science is sorely lacking. “We should expand research, greatly,” he says, calling for the government to “go through the same process that every other medicine went through, including opium. ... We need to advocate for a non-smoked version of marijuana to be available in a safe way, not in a strip mall next to the tattoo parlor, sold by a 25-year-old with no medical experience.”

His perspective is in line with that of the medical community at large, which couches its interest in the potential therapeutic benefits of cannabis with a few caveats: never smoked, and not viable as a drug until it goes through the FDA process. Acceptance is growing: In October, UCSF hosted a conference on cannabis in medical practice, which drew medical professionals from around North America.

Meanwhile, there is plenty of ongoing research into a marijuana-based spray called Sativex, available for years in the Europe and Canada, and currently in clinical trials in the United States. Multiple studies examining Sativex are recruiting patients or have posted results, according to ClinicalTrials.gov, an index of National Institutes of Health studies. Most are concerned with the spray’s ability to relieve pain in cancer patients; none appear to be pursuing the potential of cannabinoids to shrink tumors. In other words, what studies are out there are going after the symptoms, not the disease.



Photographs by Anna Latino

Michelle Aldrich says her life was saved by cannabis oil, which she credits for her swift recovery from lung cancer. “I always knew it was medicine,” the lifelong marijuana advocate says, “and now I’ve proved it. I’m living proof.”

This may seem outrageous to cancer-sufferers, those who have seen loved ones die from the disease, or — perhaps worse — those who have used radiation to beat cancer, only to succumb to organ failure later. But science does not move at the speed of Twitter.

“These things take time,” says UCSF’s Abrams — who pegs the time required for a scientifically sufficient double-blind study at five to 10 years, minimum — and an untold amount of money. A study would need to ascertain if there’s any sort of pharmacokinetic effect, a reaction between the cannabis oil and the particular cancer drugs in a patient’s system, to determine if the oil affects the toxicity of the chemo drugs in the body.

“Then, if you find it’s safe, you need to understand the drugs we use for lung cancer are different than the ones we use for brain cancer,” Abrams continues. “So does that mean you have to test [the oil] against every chemotherapy agent? That would take a long time and be very expensive.” And cancer patients have been unwilling to sign on to such studies involving the oil, he says. Why? Some may be afraid to discuss a renegade rogue treatment with their doctors. Others may just need more data. If so, they’re at least a decade away — too long for someone with months to live.

Whether or not science embraces cannabis oil doesn’t matter much to Aldrich. She believes that it’s what kept her alive — and the good news is spreading. About a month ago she and her husband were out to dinner. “I was telling the waiter, and he knew all about cannabis oil,” she says. “If a waiter at Red Lobster knows about it, it’s really breaking through. It’s like a cab driver giving you tips about the stock market.”

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THURSDAY

PAGE 17

Dating continues to haunt the American psyche, now with emojis.



FRIDAY

PAGE 20

Samuel Beckett shows off his funny side, briefly, in a series of short plays.



NIGHT + DAY

WEEK OF APRIL 25 - MAY 1, 2013

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SUN 4/28

▼ CHORAL CONCERT

FIGHT SONGS

Finding a place in San Francisco to stage *battle hymns* was not easy — Fort Mason, Fort Point, Pier 70, Theater Artaud, and numerous building in the Presidio were considered — but location wasn't the biggest challenge. David Lang's emotionally charged production requires a professional troupe of modern dancers and at least 150 choral singers willing to be costumed and choreographed (this performance will feature nearly 200 voices, from Volti, the San Francisco Choral Society, the Piedmont East Bay Children's Choir, and Ancora, in addition to the Leah Stein Dance Co.). Because of its complexity, and in spite of the substantial appeal of its Pulitzer Prize-winning composer, *battle hymns* has been presented only once before. Written for the 150th anniversary of the Civil War, the piece incorporates the words of Abraham Lincoln and soldier Sullivan Ballou (Ballou's eloquent letter home features prominently in Ken Burns' documentary) as well as the lyrics of tragic wartime minstrel Stephen Foster — he gave us "Oh! Susanna" and "Camptown Races," but it is his "Beautiful Dreamer" that Lang brings to chilling effect here, as child singers wander the battlefield amidst the dead and dying. In 2008, Lang won over the world with his surprisingly intimate *The Little Match Girl Passion*, written for a quartet of singers with small handheld percussion, but,

as co-founder of Bang on the Can, he is no stranger to the strident and explosive. With *battle hymns*, he concentrates the power of both. Only one-tenth of the pavilion's capacity will be sold, making this theater of war very personal.

SF Choral Society and Volti present *battle hymns* at 3 p.m.; also April 26 at 8 p.m. and April 27 at 3 and 8 p.m. at Kezar Pavilion, 755 Stanyan St., S.F. Admission is \$30-\$50; call 221-5590 or visit sfchoral.org. **SILKE TUDOR**

▼ FESTIVAL

FREAKY STREET

There's been a lot of talk lately about the cool kids moving to Oakland. But who needs to be cool when you can be weird? And on Sunday, San Francisco will cook up a strange brew like no other city can with the **How Weird Street Faire**. Known for colorful costumes, stilt walkers, and hula hoops, How Weird will kick off the city's street festival season with 10 stages of electronic music, art installations, and marching bands. The theme this year is "Weirdly Gras: a carnival of peace!" In the New Orleans tradition, the marching bands and performance groups will be organized into "krewes," and there will be, of course, lots of magic beads. The music krewes will include Burning Man party-starters like Pink Mammoth and the trendier sounds you'd hear at Temple. There will also be vendors with unique artwork and a local take on Cajun and Creole food. It's a psychedelic jambalaya with a little something for everyone — no matter where you lay your weirdly head.

The How Weird Street Faire begins at noon at Second and Howard streets, S.F. Admission is \$10; visit howweird.org. **DEVIN HOLT**

MON 4/29

▼ FILM

GENRE-BENDER

Peaches has made a career out of fucking with genre and with gender for more than 10 years now. She does cock-rock as easily as electro-pop, and she's been known to rock a pretty impressive cock or two as part of her stage costumes. Her new concert film, *Peaches Does Herself*, combines a retrospective of her music with a fake autobiography. Fake or not, it's impressive whenever someone decides to portray his and/or her own life with the help of "The Fatherfucker Dancers," not to mention the fabulous transgender porn star Danni Daniels strutting her stuff (all of it) as the love interest of the fictional Peaches. This may be the queerest rock opera to hit stage or screen in years, if not ever. You have two chances to catch it during the San Francisco International Film Festival this weekend, as well as the real Peaches, performing live at Mezzanine.

Peaches Does Herself shows as part of the San Francisco International Film Festival at the Sundance Kabuki Theater at 9:45 p.m. and May 2 at 9:15 p.m. Tickets are \$13-\$15. Peaches performs live at Mezzanine May 1 at 9 p.m. Tickets are \$25. Visit festival.sffs.org or mezzaninesf.org. **CHRIS HALL**

LISTINGS

▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

1AM Gallery. *Designing Outside the Lines:* A multi-disciplinary art show inspired by classic Lego toys and featuring works by Ego Leonard, Legolize It Man, Bart de Dobbelaer, Brickthing, Bill Hewitt, Carson Catlin, Ian Ziobrowski, Josh Mayhem, Crestone, Dee Ten, One-Eyed-Girl, Michael Napolitan, McSmithy, Citizen Brick, and Mike Mendez. Starting April 26. Tuesdays-Saturdays. Continues through May 25. 1000 Howard St., S.F., 861-5089, www.1amst.com.

4x5 Gallery. *Steve Landeros: Transposition:* 15 high contrast black-and-white prints by the Bay Area photographer. Through June 2. free. 442 Haight St., S.F., www.4x5gallerysf.com.

A.Muse Gallery. *Lux & Textura: Explorations Beyond the Surface:* Mixed media group show by the San Francisco Collage Collective. Through April 28. 614 Alabama, S.F., 279-6281, www.yourmusegallery.com.

ABCO Art Space. *Relationships et Autres Bateaux:* Group exhibition of new works by French artists Benjamin Ferrachat, Robin Margerin, Justine Ponthieux, and Ana Vega. Through April 26. 3135 Filbert St., Oakland, www.abcoartspace.com.

African American Art and Culture Complex. *The Black Woman Is God:* Group show questioning the validity of the concept that the Supreme Being is both white and male. Curated by Karen Seneferu and Melorra Green. Tuesdays-Saturdays. Continues through May 30. 762 Fulton, S.F., 922-2049, www.aaac.org.

Alley Cat Books. *Amanda Lopez: Mi Vida Loca - Photos from the Archive:* Photographic snapshots of Latino life and love in the Bay Area. Through April 25. free. 3036 24th St., S.F., 824-1761, www.facebook.com/alleycatbooks.

Altman Siegel Gallery. *"O the sleeping bag contains the body but not the dreaming head":* McIntyre Parker curates this group show featuring various objets d'art by Alice Channer, Aaron Flint Jamison, and Anicka Yi. Tuesdays-Saturdays. Continues through June 1. 49 Geary, S.F., 576-9300, www.altmansiegel.com.

Andrea Schwartz Gallery. *Between the Lines:* Group show featuring book-themed paintings, photography, and mixed media collages by Cara Barer, Mike Stilkey, and Melinda Tidwell. Mondays-Saturdays. Continues through April 26. 545 4th St., S.F., 495-2090, www.asgallery.com.

ArtZone 461 Gallery. *José Ramón Lerma: A Sixty Year Retrospective:* A look back at the Bay Area artist's abstract expressionist paintings, mixed media assemblages, and more. Wednesdays-Sundays. Continues through May 5. 461 Valencia, S.F., 441-8680, www.artzone461.com.

Bayview/Anna E. Walden Branch Library. *Bayview's Historical Footprints: Redux!* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfp.org.

Brian Gross Fine Art. *Teo González: Recent Paintings:* The New York painter presents a series of abstract works with dark backgrounds

speckled with star-like dots. Final exhibition at 49 Geary before BGFA moves to a new space at 248 Utah St. Tuesdays-Saturdays. Continues through May 18. 49 Geary, S.F., 788-1050, www.briangrossfineart.com.

Caldwell Snyder Gallery. *Douglas Schneider: Spellbound:* Pop art images of American life mix and mingle with expressionistic blurs of paint in this solo show by the Oakland painter. Through April 28. 341 Sutter St., S.F., 296-7896, www.caldwellsnyder.com.

Center for Sex & Culture. *Midori: The Evoco Project:* The Japanese bondage expert displays prints made by pressing paper against inky rope bondage performers. Through April 27. 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Dogpatch Cafe. *Shawn Ray Harris: PhotographsPlus:* Solo exhibition of whimsical photo composites. Through May 10. 2295 Third St., S.F., 255-9982.

Dolby Chadwick Gallery. *Suhas Bhujbal: Dialogues:* Paintings of people and buildings rendered in bright blocks of vibrant color. Tuesdays-Saturdays. Continues through April 27. 210 Post, S.F., 956-3560, www.dolbychadwickgallery.com.

Eli Ridgway Gallery. *Christopher Taggart: Cuts and Splits:* Complex composite collages, sculpture, and etchings made from repurposed playing cards, photographs, telephones, and more. Tuesdays-Saturdays. Continues through May 4. 172 Minna St., S.F., 777-1366, www.eliridgway.com.

The Emerald Tablet. *James Cha: 3,000 Realms in a Single Moment:* A cosmic collection of photo collages by the San Francisco artist. Wednesdays-Sundays. Continues through April 27. 80 Fresno St., S.F., 500-2323, www.emtab.org.

Ever Gold Gallery. *Evan Nesbit: Light Farming/Heavy Gardening:* Solo exhibition featuring mixed media paintings, perceptual objects, sculpture, and interactive "space blankets." Wednesdays-Saturdays. Continues through April 26. 441 O'Farrell, S.F., 796-3676, www.evergoldgallery.com.

Incline Gallery. *The Alembic:* New works by Travis Kerkela, Joe Enos, and Andrew Mills. Starting April 26. Thursdays-Sundays. Continues through May 24. 766 Valencia, S.F., www.inclinegallerysf.com.

Fifty24SF Gallery. *Aryz: Style Is the Limit:* Solo show of paintings by the Barcelona street muralist, Aesop Rock album illustrator, and Juxtapoz coverboy. Wednesdays-Saturdays. Continues through May 31. 252 Fillmore, S.F., 252-9144, www.fifty24sf.com.

Fraenkel Gallery. *Christian Marclay: Things I've Heard:* The visual artist and avant-garde music composer presents a series of photographs with sound as the central theme. Though silent in and of themselves, the subjects in these images invite the viewer

to imagine sound where technically there is none. Tuesdays-Saturdays. Continues through May 25. 49 Geary, S.F., 981-2661, www.fraenkelgallery.com.

Gallery 16. *Graham Gillmore:* Gillmore's paintings combine handwritten text with abstract color forms to create wry artistic commentaries. Mondays-Saturdays. Continues through April 30. 501 Third St., S.F., 626-7495, www.gallery16.com.

Gallery Heist. *Tag It & Bag It: Connecting Dots in the Multiverse:* Group exhibition introducing E.A.T. (Existential Action Team). Wednesdays-Saturdays. Continues through April 26. Free. 679 Geary, S.F., 714-507-0718, www.galleryheist.com.

Gauntlett Gallery. *Visions & Reflections:* 50-artist group show featuring interpretive Pop Surrealism works — all on identical 12"x12" wood panels — in a wide range of painting styles. Tuesdays-Saturdays. Continues through May 11. free. 1040 Larkin St., S.F., 590-2303, www.gauntlettgallery.com.

George Krevsky Fine Art. *Out of the Park: The Art of Baseball:* Large group show of playful (no pun intended) paintings, drawings, and photographs inspired by the Great American Pastime, including some local love for Giants and A's. Tuesdays-Saturdays. Continues through May 25. 77 Geary, S.F., 397-9748, www.georgekrevskygallery.com.

GLBT History Museum. *Legendary: African American GLBT Past Meets Present:* New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. 4127 18th St., S.F., 621-1107, www.glbthistorymuseum.org.

Gregory Lind Gallery. *Jovi Schnell: Fortuna Paper Moon:* Solo show of pop-inspired works full of color and whimsy. Tuesdays-Saturdays. Continues through June 1. 49 Geary, S.F., 296-9661, www.gregorylindgallery.com.

Guerrero Gallery. *Andrea Sonnenberg, Ted Pushinsky, and Travis Jensen:* An exhibition of street photography capturing the small glories of urban San Francisco life. Tuesdays-Saturdays. Continues through May 4. 2700 19th St., S.F., 400-5168, www.guerreroart.com.

Haines Gallery. *Darren Waterston: Ravens and Ruins:* A collection of dreamlike, ethereal paintings and a bestiary of paper silhouettes. Tuesdays-Saturdays. Continues through June 1. 49 Geary, S.F., 397-8114, www.hainesgallery.com.

Hostfelt Gallery. *Alan Roth: Irrational Exuberance:* Roth's sculptural robotic creations — bedecked with pheasant and ostrich feathers — seem to take on a mysterious life of their own. Tuesdays-Saturdays.

Continues through May 18. 260 Utah St., S.F., 495-5454, www.hosfeltgallery.com.

Ian Ross Gallery. *Zio Ziegler: Chaos/Clarity:* An exhibition of large-scale figurative paintings in a distinctly colorful and tribalistic style. Through May 10. 466 Brannan St., S.F., 533-5758, www.ianrossgallery.com.

Intersection for the Arts. *Su-Chen Hung: Ants in the City:* A video installation incorporating dyed red sugar, a macro lens, and a colony of semi-cooperative ants. Tuesdays-Saturdays. Continues through May 25. free. 925 Mission, S.F., 626-2787, www.theintersection.org.

Johansson Projects. *A Willing Transfer of Belief:* A two-person exhibition featuring painting and sculpture by Michelle Blade and sound/video installations by Hillary Wiedemann. Thursdays-Saturdays. Continues through May 18. 2300 Telegraph Ave., Oakland, 510-444-9140, www.johanssonprojects.com.

The Luggage Store. *Xara Thustra: Pop-Up Show:* An installation of both older and new work by the S.F. street art veteran and activist. In keeping with the show's theme of "selfless acts," everything in the pop-up store is free during the second week of the exhibition. Wednesdays-Saturdays. Continues through April 27. free. 1007 Market, S.F., 255-5971, www.luggagestoregallery.org.

Main Library, Jewett Gallery. *Phiz Mezey: We Live Here - San Francisco, 1960s-1970s:* Photographs illustrate the changing face of the city and its people over two decades. Through June 2. free. 100 Larkin, S.F., 557-4277, www.sfp.org.

Main Library, Skylight Gallery. *On the Clock: A Playful Guide to Working Life:* Photography selections from the Schmulowitz Collection of Wit & Humor give a lighthearted spin to our daily drudgeries. Through May 31. free. 100 Larkin, S.F., 557-4277, www.sfp.org.

MARCH. *Paulette Tavormina: Photographs:* Photographic still lifes shot in a painterly style reminiscent of the Old Masters. Through June 1. 3075 Sacramento St., S.F., 931-7433, www.marchsf.com.

The McLoughlin Gallery. *American Family:* Venezuelan-born photographer Cristóbal Valecillos showcases his new work: a full-scale cardboard abode with a multiethnic cast representing Valecillos' real America. Through April 27. 49 Geary Ste. 200, S.F., www.mgart.com.

Mezzanine Gallery. *Linda Ruggieri: On & Off the Beaten Path:* Show featuring multi-layered photo emulsions on aluminum panels. Through June 4. 342 Grant, S.F., 394-0500, www.hoteltriton.com.

Mirus Gallery. *Off the Wall: Contemporary Sculpture:* Group show spotlighting three-dimensional art in many forms and materials. Tuesdays-Saturdays. Continues through June 1. *Ka-Bloom!* A live art auction to benefit Visual Aid, a San Francisco charity that promotes the work of Bay Area artists who face life-threatening illnesses. Wed., April 24, 7 p.m. \$35-\$200. visualaid.org. 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Modern Eden. *John Wentz: Spectra:* Solo show of paintings that depict anonymous figures in gas masks, dilapidated structures, and other dystopian images rendered in muted, dreamlike colors. Tuesdays-Saturdays. Continues through May 4. free. 403 Francisco St., S.F., 420-2898, www.moderneden.com.

Noonan Building Artist Studios. *Noonan Building Artists Open Studios:* Located at the very end of 20th Street in the Pier 70 industrial zone, this humble old building now houses more than 20 artists' studios. Sun., April 28, 10 a.m.-5 p.m. free. 70 Pier, San Francisco.

Patricia Sweetow Gallery. *Markus Linnenbrink: Day After Day It Disappears:* Solo show of glossy, layered works punctuated by vertical rainbow stripes and eyelike orbs. Tuesdays-Saturdays. Continues through May 18. 77 Geary, S.F., 788-5126, www.patriciasweetowgallery.com.

Paul Thiebaud Gallery. *David Fertig:* Impressionistic paintings of masted warships and more. Tuesdays-Saturdays. Continues through May 4. 645 Chestnut, S.F., 434-3055, www.paulthiebaudgallery.com.

Rare Device. *Inhae Lee: The Art of My Milk Toof:* Adorable photos of anthropomorphic miniature teeth (or is it "teef?") captured in the midst of various entertaining adventures, as seen on the blog My Milk Toof. Through April 30. free. mymilktoof.com. 600 Divisadero St., S.F., 863-3969, www.raredevice.net.

THU 4/25

▼ THEATER/LGBT

MODERN LOVE

We remember a time not too long ago when "dating" was no more complicated than a Will Ferrell movie, provided you had enough Miller High Life and *Twin Peaks* episodes. But now, dating involves hookup apps (Grindr), six-person blind dates (Grouper), and more dating sites than you can shake a stick at. Left Coast Theatre Co. tackles the perilous world of millennial love in *I'm Not Ok, Cupid*:(, seven comedic one-act plays with an

LGBT bent about dating in the hashtag generation (as evidence of its modernity, we think this may be one of the first emojis to ever appear in a play title). Expect a good bitch-slapping ("Goodbye, Cupid"), Olsen twin impersonations ("The Parenthetical Trap"), and modern spins on classics, like Chekhov and Shakespeare. Regardless of your dating proclivities, *I'm Not Ok, Cupid*:(sure beats the old snoozer known as dinner and a movie.

I'm Not Ok, Cupid:(starts at 8 p.m. and runs through May 4 at the Shelton Theatre, 533 Sutter, S.F. Admission is \$15; call 882-9100 or visit sheltontheater.org.

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Ratio 3. *Magnetic North:* Group show featuring Birgir Andrésson, Buck Ellison, Sigurdur Gudmundsson, Roni Horn, Ryan McGinley, Takeshi Murata, Geof Oppenheimer, Mitz Pederson, and Christopher Williams. Tuesdays-Saturdays. Continues through May 4. 1447 Stevenson, S.F., 821-3371, www.ratio3.org.

Rayko Photo Center. *Fourth Biennial Juried Pinhole Show:* Features a collection of Jo Babcock's homemade camera inventions on display, plus 50 images created by pinhole photographers from around the world. Starting April 28. Tuesdays-Sundays. Continues through May 25. 428 Third St., S.F., 495-3773, www.raykophoto.com.

Robert Koch Gallery. *Shai Kremer: Concrete Abstract & Notes from the Edges:* Photo show including abstract multi-layered photographs of the World Trade Center construction site as well as evocative snapshots taken on the fringes of NYC. Tuesdays-Saturdays. Continues through June 15. 49 Geary, S.F., 421-0122, www.kochgallery.com.

Romer Young Gallery. *Erik Scollon: A Moment Lasts Forever Until It's Gone:* Solo exhibit of porcelain objects embodying the ephemerality of all things. Thursdays-Saturdays. Continues through May 11. 1240 22nd St., S.F., 550-7483, www.romeryounggallery.com.

Ruth's Table. *Art Teachers' Art:* An invitational art show featuring works from San Francisco Unified School District's art teachers, artists in residence, and arts coordinators. Through May 23. 580 Capp St., S.F., 821-4515 ext. 26, www.ruthstable.org.

San Francisco Art Institute. *iOye, Mira!: Reflective Approaches in Contemporary Latin American Video Art:* Group show featuring modern video art from Cuba, Mexico, Argentina, Peru, and Bolivia. Tuesdays-Saturdays. Continues through June 8. 800 Chestnut, S.F., 771-7020, www.sfaai.edu.

San Francisco LGBT Community Center. *The Queer Ancestors Project:* An exhibition of prints by queer artists ages 18-26 and 50+ featuring Kamran Akhavan, Amman Desai, Preston Grant, Alan Guttierrez, S. Renée Jones, Anna Robinson, and Eddie Valentine. Mondays-Saturdays. Continues through May 20. free. 1800 Market, S.F., 865-5555, www.sfccenter.org.

Shooting Gallery. *Mary Iverson: Tangle:* Perspective lines entwine and collide in this solo show combining paint with collage. Tuesdays-Saturdays. Continues through May 4. free. *Hard Time Mini Mall:* Group show curated by New Orleans' Red Truck Gallery. Tuesdays-Saturdays. Continues through May 4. free. 886 Geary St., S.F., 931-1500, www.shootinggalleriesf.com.

SOMArts Cultural Center. *Night Light: Multimedia Garden Party:* A one-night group exhibition featuring luminous art installations, film projections, live electronic/experimental music, and more. Sat., April 27, 8 p.m. \$10-\$12. 934 Brannan, S.F., 863-1414, www.somarts.org.

Southern Exposure. *Cries of San Francisco Book Launch:* A celebration for the new publication chronicling SoEx's 2011 group show of the same name. Tue., April 30, 7-9 p.m. 3030 20th St., S.F., 863-2141, www.sfoxex.org.

Stephen Wirtz Gallery. *Mark Steinmetz: Photographs:* A collection of subtly unsettling black-and-white portraits, candids, and landscapes. Tuesdays-Saturdays. Continues through April 27. 49 Geary, S.F., 433-6879, www.wirtzgalleries.com.

UCSF Women's Health Center. *Serenity: Abstract Visions:* A five-floor exhibit featuring serene artworks by Nancy McHone, Pat Koenigsberg, Rochelle Carr, Kathleen Truax, and Eileen P. Goldenberg to promote the healing power of art. Mondays-Fridays. Continues through July 16. 2356 Sutter St., S.F., 353-2293, www.ucsfhealth.org.

Varnish Fine Art. *DECADE-1:* 10-year-anniversary group show featuring paintings, sculpture, photo illustrations, animated collage, and screenprints by Jennybird Alcantara, Robert Bowen, Victor Castillo, Chris Mars, Christian Rex Van Minnen, Lee Harvey Roswell, Isabel Samaras, Ron Garrigues, Brian Goggin, Jessica Joslin, Lucien Shapiro, Ransom & Mitchell, Rob Reger, and Chuck Sperry. Tuesdays-Saturdays. Continues through May 18. free. 16 Jessie St., S.F., 433-4400, www.varnishfineart.com.

White Walls Gallery. *Skewville: Amusement:* The twin brothers from Brooklyn present a carnivalesque array of colorful mixed media

works, including a merry-go-round built with vintage Apollo bikes. Tuesdays-Saturdays. Continues through May 4. free. *Mark Warren Jacques: Small in a Big Way:* 20 new works sized 9"x12" and smaller, many featuring two-dimensional geometrical forms rendered in bright and/or primary colors. Tuesdays-Saturdays. Continues through May 4. free. 886 Geary St., S.F., 931-1500, www.whitewallssf.com.

BENEFITS

2014 Bare Chest Calendar Contest: 18 men compete live on stage, but only 12 muscular hunks will make the glossy pages of next year's calendar, which raises money for the AIDS Emergency Fund and Positive Resource Center. Sun., April 28, 5 p.m., \$5-\$10, barechest.org. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

Art Auction 2013: Start digging under those sofa cushions for a few million spare pennies and nickels — it's time once again for SFMOMA's biennial auction, as Patrick Meade of Bonhams leads the negotiations for ownership of 40 lots that include work by such hotshots as Jasper Johns, Gerhard Richter, Cindy Sherman, Andy Warhol, and (current SFMOMA exhibitor) Garry Winogrand. Local indie electronic pop band Geographer also performs. Wed., April 24, 5-10 p.m., \$400-\$1,000. San Francisco Museum of Modern Art (SFMOMA), 151 3rd St., S.F., 357-4000, www.sfmoma.org.

Cycle S.F.: San Francisco Recreation and Parks Department fundraiser featuring a casual, family-friendly bike ride of either 13 miles or 24 miles (your choice), riding mostly coastal roads along Mission Bay, Fisherman's Wharf, The Presidio, and Great Highway. Sun., April 28, 7 a.m., \$50-\$85, cyclesf.org. McCovey Cove Parking Lot, 3rd St., San Jose.

Dances from the Heart 2: Bay Area Dancers United to Fight AIDS: Richmond/Ermet AIDS Foundation benefit featuring performances by Ballet San Jose, Company C Contemporary Ballet, Diablo Ballet, ODC Dance, Post:Ballet, SalsaMania, and more. Sun., April 28, 7:30 p.m., \$40-\$60, helpisontheway.org. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

Dining Out for Life 2013: An HIV/AIDS charity fundraiser since 1991; for this year's event, over 75 regional eateries will donate 25% of gross sales generated on April 25 to the San Francisco AIDS Foundation. Visit the website for a list of participating restaurants. Thu., April 25, dolsf.org. Multiple Bay Area Locations, S.F., N/A.

Electric Run San Francisco: This 5K nighttime run that winds inside, outside, and around the stadium is closer to a rave than a race, with one million watts of flashing lights and electronic music accompanying the (non-timed) participants as they progress through the course. Proceeds benefit Smile Train. Sat., April 27, 8:20 p.m., \$45-\$65, electricrun.com/san-francisco. Candlestick Park, 602 Jamestown, S.F., 467-1994.

Jose Ortega's Big Fat Wedding Reception: Benefit for Jose Ortega Elementary School featuring dancing, food, and other wedding-themed activities. Sat., April 27, 6 p.m., \$30-\$35, joseortega2013.eventbrite.com. St. Francis Episcopal Church, 399 San Fernando Way, S.F., 334-1590, www.stfrancisepisopal.org.

La Gran Pachanga: Benefit for Buena Vista Horace Mann K-8 school featuring auctions on fashion and jewelry, art, restaurant certificates, and more, plus DJs and live music by Ownership, The Goldenhearts, and Beautiful Machines. Fri., April 26, 7 p.m., \$10-\$15, lagranpachanga.com. 111 Minna Gallery, 111 Minna St., S.F., 974-1719, www.111minnagallery.com.

Ka-Bloom! A live art auction to benefit Visual Aid, a San Francisco charity that promotes the work of Bay Area artists who face life-threatening illnesses. Wed., April 24, 7 p.m., \$35-\$200, visualaid.org. Mirus Gallery, 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Nice Life: A Musical Tribute to Steve Brodsky: National Children's Leukemia Foundation benefit with live music, food, and drinks. Thu., April 25, 7 p.m., \$50, www.getwillcall.com/nicelife. The Regency Center, 1290 Sutter St., S.F., 673-5716, www.regencycentersf.com.

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THU 4/25

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SO WRONG IT'S WRITE

Early on in our writing "career," we penned long missives about Jewel and our high school boyfriend leaving us for that tramp at Perkins. Thankfully those works were rightfully set on fire in a purging ritual (fine, hex) and never saw the light of day. But a new reading series, now in its third installment, asks successful scribes to purposefully dig up those writing artifacts they now regret for your listening enjoyment. The reading is called

Regrettrature (literature + regret), which is a portmanteau that sounds as bad as the writing you're no doubt hearing tonight. And by bad we mean good, of course. Tonight's talks of shame feature heavy-hitting journals and *New York Times* bestsellers like Simon Rich, Ellen Sussman, Marie Baca, and Todd Oppenheimer. Come bask in good, old-fashioned badness, and console yourselves that even the best and brightest produce shitty syntax from time to time. Proceeds benefit everyone's favorite book fest, Litquake.

Regrettrature starts at 8 p.m. at the Swedish American Hall, 2174 Market, S.F. Admission is \$12-\$15; call 431-7578 or visit litquake.org. **ANNA PULLEY**

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*Rates are based on availability and subject to change. Additional taxes and fees may apply.



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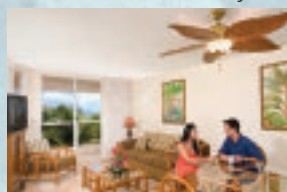
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A Night with the Stars 2013: Community Housing Partnership benefit featuring dance and music by local performers who have experienced (and overcome) homelessness. Wed., April 24, 7 p.m., \$40–\$60, anightwiththestars-sf.org. Herbst Theatre, 401 Van Ness, S.F., 392-4400, www.sfwmpac.org/herbst/ht_index.html.

Seventh Annual Singles Charity Ball: 100% of donations collected will go directly to the sight programs of the Seva Foundation. Sat., April 27, 8 p.m., \$20 requested donation. The Westin St. Francis, 335 Powell, S.F., 397-7000, www.westinstfrancis.com.

Taste of Success: A Benefit for Junior Achievement: Includes auctions, food, music, and unlimited wine tastings. Sat., April 27, 3 p.m., \$85, tasteofsuccess2013.eventbrite.com. Presidio Golden Gate Club, 135 Fisher, S.F., 561-5444, www.presidio.gov.

Time Warp: American Conservatory Theater 2013 Season Gala: Includes an original musical production (*Time Warp: The Strand Theater Show*) based on *The Rocky Horror Picture Show* and written exclusively for the gala by Dan Rubin. Performers include Rozzi Crane, Julia Mattison, and more. Sun., April 28, 5 p.m., \$500–\$2,500, act-sf.org/gala. The Regency Center, 1290 Sutter St., S.F., 673-5716, www.regencycentersf.com.

Tradición, Movimiento y Pasión: Students from the Cuicacalli Escuela de Danza perform works choreographed by Jesus “Jacoh” Cortes at this benefit for the Brava Theater. Sun., April 28, 2 p.m., \$10, cuicacallicsueladanza.org. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

BURLESQUE

Bacon, Babes, and Bingo: Dottie Lux, Sassy Hotbuns, and Gino Belucci serve up three great staples of life at this monthly games ‘n’ games party. Last Thursday of every month, 7 p.m., \$10–\$20, baconbabesandbingo.com. Cafe Du Nord, 2170 Market, S.F., 861-5016, www.cafedunord.com.

The Burlesque Body: It’s Not What You Think! Dottie Lux from Red Hots Burlesque’s School of Shimmy presents a two-hour workshop teaching you how to make the most of what you’ve got. Mon., April 29, 7–9 p.m., redhotsburlesque.com. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

Hubba Hubba Revue: Bad Girls: Raunch meets rock ‘n’ roll with burlesque performances by Sukki Singapura, Aurora Galore, Mz. K, Lady Satan, Pickles Kintaro, Honey Lawless, Gigi d’Flower, Sparkly Devil, Rizzo Rogue, Bunny Pistol, Moose Knuckle, and more, plus live music by Death Valley High. Sat., April 27, 9 p.m., \$15, hubbahubbarevue.com. Broadway Studios, 435 Broadway, S.F., 291-0333, www.broadwaystudios.com.

Midnight in Paris: Weekly burlesque revue. Sundays, 8 p.m. Continues through May 26, \$20–\$35, burlesquemoulin.com. Biscuits and Blues, 401 Mason, S.F., 292-2583, www.biscuitsandblues.com.

Red Hots Burlesque: Dottie Lux has led these weekly shimmy showcases since 2008. Wednesdays, 7 p.m.; Fridays, 7:30 p.m., \$5–\$10, redhots-burlesque.com. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

CABARET & DRAG

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie’s Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

The Dream Queens Revue: Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie’s Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3–\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., cookievision.com. The Edge, 4149 18th St., S.F., 863-4027, www.edgesf.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20–\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, <https://www.facebook.com/1760MarketStreet>.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Sunday’s a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton’s Starlight Room, 450 Powell, S.F., 395-8595, www.harrydenton.com.

Talent Tuesdays: Tuesdays, midnight. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays–Saturdays, 8 p.m. Continues through June 1, \$30–\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

COMEDY

Bad Movie Night: Robinson Crusoe on Mars: Hosts Jim Fourniadis, Mike Spiegelman, and Tim Kay get a gander of the film that takes Daniel Defoe’s novel to places it was never meant to go. This 1964 cult fave stars Paul Mantee (who?), Adam West (the jokes write themselves), and Barney the Woolly Monkey (i.e., the talented one). Sun., April 28, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannyydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Bodega: Marga Gomez presents a weekly comedy showcase that promises you don’t have to be a “bisexual mariachi hipster” to attend. You don’t even have to habla español — all shows are in English. Thursdays, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

Comedy by Michael: Monthly stand-up comedy show hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., \$15–\$20, comedybymichael.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, www.englanderpub.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

Courting Comedy: Stand-up routines and post-joke interviews with O.J. Patterson and guests Sal Calanni, Loren Kraut, Andrew Moore, Casey Grim, Cara Tramantano, and Jeremy Talamantes.

Sat., April 27, 9 p.m., free, facebook.com/SylvanProductions. Dirty Trix Saloon, 408 Clement St., S.F., 515-5222, www.dirtytrix.com.

Cup o’ Comedy: With Danny Dechi and friends. Thu., April 25, 7 p.m., free. Emma’s Coffeehouse, 5549 Geary St., S.F., 933-6632.

The Cynic Cave: Local comedy showcase every Saturday night (and some other days, too). Hosted by George Chen. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Don’t Watch This Show LIVE: Monthly sketch comedy program. Fourth Wednesday of every month, 8 p.m., \$10. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Dueling Pianos at Johnny Foleys: Merry musical sing-alongs. Wednesdays–Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foleys’s Irish House, 243 O’Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, S.F., 387-6455, www.milkssf.com.

F!#&ing Free Fridays: Even your worst ex can’t take away your ability to laugh at yourself when EndGames Improv riffs on “Your F!#&ed Up Relationship” every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Funny Shits: Last Sunday of every month, 8 p.m., \$3–\$5 suggested donation. The Rite Spot Cafe, 2099 Folsom, S.F., 552-6066, www.ritespotcafe.net.

Ghostbusters: Live! Listen! Do you smell something? It’s the aroma of entertainment, as actors Tim Kay, Thomas Apley, Adam Curry, Shawn Miller, Becky Hirschfeld, Adam Vogel, Alexia Stanlotes, Scott McNeil, and Christina Shonkwiler battle paranormal ghosts (OK, puppets) in this onstage re-enactment of the hit 1980s comedy movie. Thursdays–Saturdays, 8 p.m. Continues through April 27, \$15–\$20, darkroomsf.com/ghostbusters. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Harvey’s Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey’s, 500 Castro, S.F., 431-4278, www.harveysf.com.

Hump Day Comedy: With hosts Sandra Risser and Suzy Vincent.

Fourth Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

I’m Getting Too Big for This: Comedy variety show featuring Amir Malekpour. Last Saturday of every month, 7:30 p.m. Continues through June 29, \$5 suggested donation, amircat.com. Big Umbrella Studios, 906 Divisadero St., S.F., 359-9211, www.bigumbrellastudios.com.

Justin Harrison Presents: Stand-up showcase hosted by local comedian Justin Harrison. Tue., April 30, 8 p.m., \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Kevin Nealon: Stand-up comedy with the former anchor of *SNL*’s Weekend Update. Thu., April 25, 8 p.m.; Fri., April 26, 8 & 10 p.m.; Sat., April 27, 7:30 & 9:45 p.m., \$25–\$30. Cobb’s Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Max Amini: Sun., April 28, 7:30 p.m., \$18.50. Cobb’s Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15–\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

The Romane Event: Featuring comedians Sean Keane, Paco Romane, Kate Willett, Matt Lieb, Eric Barry, and Griffin Daley. Wed., April 24, 8 p.m., \$10, pacoromane.com. Make-Out Room, 3225 22nd St., S.F., 647-2888, www.makeoutroom.com.

Ryan Stout: Wed., April 24, 8 p.m.; Thu., April 25, 8 p.m.; Fri., April 26, 8 & 10 p.m.; Sat., April 27, 7:30 & 9:30 p.m., \$16–\$22. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Shitpro: A Comedy Show: Hosted by Andrew Moore and Justin Gomes. Tuesdays, 9 p.m., facebook.com/SylvanProductions. Dirty Trix Saloon, 408 Clement St., S.F., 515-5222, www.dirtytrix.com.

Theatresports Spring Tournament: Fort Mason’s BATS Mainstage Company members compete in a tourney of improvised short-form theater/comedy prompted by audience interaction. Fridays, 8 p.m. Continues through May 24, \$17–\$20, improv.org. Bayfront Theater, 16 Marina, S.F., 474-6776.

Ticked Pink: Men’s Night: All-male comedy show with Brendan Lynch, Pete Munoz, Dan “Gonzo” Machanik, Ryan Papazian, Joe Gorman, and Butch Escobar. Thu., April 25, 8 p.m., free/donation, tpinkcomedy.com. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyle-sf.com.

Will Durst: BoomerAging: From LSD to OMG: The political humorist sets his incisive sights upon the Baby Boomer generation (i.e., his own) in this one-man show. Tuesdays, 8 p.m. Continues through May 28, \$15–\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

COMPETITIONS

2014 Bare Chest Calendar Contest: 18 men compete live on stage, but only 12 muscular hunks will make the glossy pages of next year’s calendar, which raises money for the AIDS Emergency Fund and Positive Resource Center. Sun., April 28, 5 p.m., \$5–\$10, barechest.org. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

Seventh Annual Mr. Hyphen Talent Competition: Five Asian-Pacific Islander American contestants compete in a talent show, fashion pageant, and Q&A session to see who will win \$1,000 cash for his chosen nonprofit organization. Sat., April 27, 7 p.m., \$10–\$15, hyphenmagazine.com/mrhyphen. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Youth Speaks Teen Poetry Slam 2013: Semi-Finals: The competition continues at the Brower Center in Berkeley, Oakland Museum, and Children’s Creativity Museum in San Francisco. See website for more details. Through April 27, youthspeaks.org. Multiple Bay Area Locations, S.F., N/A.

CONFERENCES & CONVENTIONS

Data 2.0 Summit: A one-day conference for database executives and entrepreneurs. Tue., April 30, 9 a.m., \$199–\$1,195, data2summit.com. Mission Bay Conference Center, 1675 Owens, S.F., 866-431-UCSF, www.aac-missionbayconferencecenter.com.

New Living Expo: Metaphysically minded wellness conference featuring keynote speakers, panel discussions, product vendors, yoga classes, live music, and more. Featured presenters include *Men Are from Mars, Women Are from Venus* author John Gray; activist musician John Trudell; Twilight Brigade founder Dannon Brinkley; New Age writer David Wilcock; and *Battlestar Galactica* actor Richard Hatch. April 26–28, \$15–\$30, newlivingexpo.com. Concourse Exhibition Center, 635 Eighth St., S.F., 487-3293, www.sfvvenues.com.



Scott Baker

FRI 4/26

▼ STAGE

BECKETT SIDESHOWS

Scott Baker knows how actors pigeon-hole the work of Samuel Beckett. “They see these serious situations and the elevated language,” he says, “and they think, ‘Oh, I must be serious.’ This is deadly. [Beckett’s] heroes were Buster Keaton and Laurel and Hardy.” Baker should know. His 23-year-old theater company, Performers Under Stress, was named after a Beckett line about pus (a reference so obscure that only one person in 23 years has grasped it without prompting). *Sam I Am*, the company’s first Beckett performance since 2008, weaves together many of the playwright’s short plays, including *Come and Go*, *Rough for Radio I and II*, and *Not I*, as well as some prose adapted for the stage. Baker, who

directs and is also one of the 11 ensemble members, brings out the pieces’ “vaude-villian” elements by staging the piece as a procession; each scene takes place in its own discrete space in Bindlestiff Studios, and audiences move from place to place. “Since the language is so dense and musical,” says Baker, “if you’re just sitting there, there’s a tendency to be lulled. We don’t allow that, ever.” Beckett’s humor, of course, isn’t light; themes common across these selections, says Baker, include “coming into adulthood, people not owning up to their responsibility, and torture.” But Baker offers one concession to audiences who are faint at heart: “There is an intermission, so we’re not torturing them that much.”

Sam I Am starts at 8 p.m. and continues through May 11 at Bindlestiff Studios, 185 Sixth St., S.F. Admission is \$10–\$20; visit samuelbeckett.eventbrite.com. LILY JANIAC

SAT 4.27

▼ INSECT-BASED FESTIVITIES

PUT A BUG IN YOUR EAR

Formally, “bug” refers to an order of insects that includes cicadas, aphids, and shimmering shield bugs, but we want to talk about arthropods, those creepy little critters that likely compose 300 times the biomass of the Earth’s human population. And the diversity! There are almost 400,000 known species of beetle alone, but there is also a sea-faring water-strider that feeds on plankton, and a wingless midge that lives in Antarctica. The Borneo walking stick grows up to a foot in length, while the tiniest fairyfly barely reaches .0055 inches. The

orchid mantis catches food by resembling a beautiful flower, while the twisted-wing just burrows into a passerby and feeds on its living organs. Surely, one **Bug Day** is not enough to celebrate them all, but it’s a good place to start. Learn from beekeepers as they work, view some very exotic live insects, and snack on some common ones (80 percent of the world’s nations engage in entomophagy, after all). And, before choosing your champion in the annual Insect Olympics, you might want to ask the entomologists which bugs affect your daily life and which have changed human history.

Join the true 95 percent from 10 a.m. to 2 p.m. at Randall Museum, 199 Museum Way, S.F. Admission is free; call 554-9600 or visit randallmuseum.org. **SILKE TUDOR**



Courtesy of the Randall Museum

16th Annual United States of Asian America Festival: Asian American and Pacific Islander Heritage Month celebration with citywide events in theater, music, dance, visual arts, poetry, and other disciplines. April 26–June 16, apiculturalcenter.org. Multiple San Francisco Locations, multiple addresses, S.F., N/A.

2013 Magic Meadow Pagan Spring Ritual: Pre-May Day celebration for pagans of all ages. Sat., April 27, 12:30 p.m. Golden Gate Park, 38th Ave., S.F., 831-2700, www.golden-gate-park.com.

56th Annual San Francisco International Film Festival: The country’s longest-running film festival returns with 150+ movies—including features, documentaries, shorts, and more—by such directors as Olivier Assayas, Noah Baumbach, Bernardo Bertolucci, Jem Cohen, Takeshi Kitano, Richard Linklater, Joss Whedon, and many others. Award ceremonies, lectures, master classes, and late night parties are also part of the schedule. All screenings held at the Castro Theatre, Sundance Kabuki Cinemas, New People Cinema, and Pacific Film Archive; see the festival website for showtimes and information. April 25–May 9, \$10–\$15, festival.sffs.org. Multiple Bay Area Locations, S.F., N/A.

56th Annual San Francisco International Film Festival: Opening Night: This year’s sprawling cinematic super-fest kicks off with a screening of Scott McGehee and David Siegel’s *What Maisie Knew* at the Castro Theatre, plus an after-party at Temple Nightclub starting at 9 p.m. Thu., April 25, 7 p.m., \$35–\$40, festival.sffs.org. The Castro Theatre, 429 Castro, S.F., 621-6120, www.castrotheatre.com.

56th Annual San Francisco International Film Festival: State of Cinema Address: Iconoclastic director Steven Soderbergh discusses modern moviemaking. Sat., April 27, 1 p.m., \$20–\$25, festival.sffs.org. Sundance Kabuki Cinemas, 1881 Post, S.F., 346-3243, www.sundancecinemas.com/kabuki.html.

Bay Area Dance Week 2013: A 10-day “week” featuring free dance classes, performances, workshops, lectures, demonstrations, and other events at locations across the Bay Area. Presented by the Dancers’ Group. April 26–May 5, free, bayareaandw.org. Multiple Bay Area Locations, S.F., N/A.

Ninth Annual CubaCaribe Dance Festival: Week Three – Lessons Learned: Final week (of a three-week fest) featuring Teatro de la Danza del Caribe and the Alayo Dance Company. April 26–27, 8 p.m.; Sun., April 28, 2 & 7 p.m., \$12–\$25, cubacaribe.org. Laney College Theater, 900 Fallon St., Oakland, 510-834-5740, www.elaney.org/wp/bistro/.

Queen’s Day: Dutch expats celebrate their very last Queen’s Day for the foreseeable future (since Queen Beatrix steps down at the end of the month) with a traditional kids’ flea market, non-traditional DJ dance music, beer garden, bike ride, and more outside the Murphy Windmill in the park’s southwest corner. Dress code: orange. Sat., April 27, 11 a.m.–5 p.m., free/donation, sfutch.com. Golden Gate Park, 38th Ave., S.F., 831-2700, www.golden-gate-park.com.

San Francisco Global Vietnamese Film Festival: Two full days of narrative films, documentaries, and experimental shorts from both local and global filmmakers. Directors Viet Le, Duc Nguyen, and Tony Nguyen will also be on hand to personally introduce and discuss their movies. April 27–28, 2:30 p.m., sfgvff.wordpress.com. Roxie Theater, 3117 16th St., S.F., 863-1087, www.roxie.com.

San Francisco International Beer Festival 2013: Includes of hundreds of craft beers from dozens of microbreweries, plus food from Pizza Orgasmica, Rosamunde Sausage Grill, Tommy’s Joyn’t, and others. Sat., April 27, 7–10 p.m., sold out, sfbeerfest.com. Fort Mason, Festival Pavilion, Marina, S.F., 292-3531, www.fortmason.org.

FLEA MARKETS

Alemany Flea Market: On Sundays, the farmers’ market stalls transform into a clamorous collection of vendors selling antiques, clothing, and all manner of miscellaneous bric-a-brac. Sundays, 6

a.m., free. Alemany Farmers Market, 100 Alemany, S.F., 647-9423. **Treasure Island Flea:** Upscale monthly flea market with indie fashion vendors, food carts, music, and more. Last Saturday, Sunday of every month, 10 a.m., \$3, www.treasureislandflea.com. Treasure Island, off the Bay Bridge, S.F., N/A.

FOOD & DRINK

18th Hour Café: A changing weekly menu of beer, wine, cheese, and small bites for sale under \$20. Thursdays, 6–10 p.m., \$3–\$16. 18 Reasons, 3674 18th St., S.F., 241-9760, www.18reasons.org.

Alemany Farmers’ Market: This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, S.F., 647-9423.

Bacon, Babes, and Bingo: Dottie Lux, Sassy Hotbuns, and Gino Belleci serve up three great staples of life at this monthly jams ‘n’ games party. Last Thursday of every month, 7 p.m., \$10–\$20, baconbabesandbingo.com. Cafe Du Nord, 2170 Market, S.F., 861-5016, www.cafedunord.com.

Beer Lab: Homebrew & Beyond: A three-class lesson in how to make your own homemade beer (mmmmm...beeeer). Tue., April 30, 7 p.m.; Tue., May 14, 7 p.m., \$150–\$160, www.brownpaperickets.com/event/353125. 18 Reasons, 3674 18th St., S.F., 241-9760, www.18reasons.org.

Bluegrass Brunch: Features live music by Stu Allen & Mars Hotel and Echo Trail with Pat Nevins, plus a Southern-style breakfast menu from Sweet Jo’s Chili & Biscuits. Sun., April 28, noon, free entry (food extra). Brick & Mortar Music Hall, 1710 Mission, S.F., 800-8782, www.brickandmortarmusic.com.

Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. Bottle Cap, 1707 Powell, S.F., 529-2237, www.bottlecapsf.com.

Bottomless Mimosa Brunch: Juicy champagne cocktails (and \$5 bloody marys) to soothe your weekend hangover. Saturdays, 10 a.m.–2 p.m. Nickies, 4616 Haight, S.F., 255-0300, www.nickies.com.

Dining Out for Life 2013: An HIV/AIDS charity fundraiser since 1991; for this year’s event, over 75 regional eateries will donate 25% of gross sales generated on April 25 to the San Francisco AIDS Foundation. Visit the website for a list of participating restaurants. Thu., April 25, dolsf.org. Multiple Bay Area Locations, S.F., N/A.

Ferry Plaza Saturday Farmers’ Market: For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, cufarmersmkt.com/fmc.html. Fort Mason, 38 Fort Mason, S.F., 345-7500, www.fortmason.org.

Godzuki Happy Hour: Sushi and booze for all my friends! Wednesdays, 5–8 p.m., free. The Knockout, 3223 Mission, S.F., 550-6994, www.theknockoutsf.com.

Half-Shell Happy Hour: Free oysters (while they last, which ain’t long) every Friday evening. Fridays, 5:30 p.m. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Heart of the City Farmers’ Market: Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, www.hocfarmersmarket.org. United Nations Plaza, Market, S.F., 674-9701.

Joanne Weir: The author and TV cooking show host presents her new book, *Tequila: A Guide to Types, Flights, Cocktails, and Bites*—complete with tequila tastings and Mexican small plates. Sat., April 27, 4 p.m., \$5. Omnivore Books on Food, 3885a Cesar Chavez,

S.F., 282-4712, www.omnivorebooks.com.

Off the Grid: A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5–10 p.m., otgfmc.com. Fort Mason, 38 Fort Mason, S.F., 345-7500, www.fortmason.org.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, S.F., 865-5555, www.sfcenter.org.

San Francisco International Beer Festival 2013: Includes of hundreds of craft beers from dozens of microbreweries, plus food from Pizza Orgasmica, Rosamunde Sausage Grill, Tommy’s Joyn’t, and others. Sat., April 27, 7–10 p.m., sold out, sfbeerfest.com. Fort Mason, Festival Pavilion, Marina, S.F., 292-3531, www.fortmason.org.

Second Annual B Bar Oyster Bash: An all-you-can-eat affair featuring 10,000 oysters served steamed, fried, or raw on the half-shell. Sat., April 27, noon, \$45–\$65. B Restaurant & Bar, 720 Howard, S.F., 495-9800, www.brestaurantandbar.com.

Soirée: *The Phantom of the Opera* Broadway star Fran D’Ambrosio sings his iconic showtunes at this masquerade-themed wine event featuring 30 vintners. Fri., April 26, 6–10 p.m., \$95 advance, magazine.wineluxury.com/events/soiree. The City Club of San Francisco, 155 Sansome St., S.F., 362-2480, www.cityclubsf.com.

Soup for Supper: Soup dinner planned, cooked, and served by teens in the Boys & Girls Clubs of San Francisco Culinary Careers program. Wed., April 24, 6–8 p.m., \$3–\$5. 18 Reasons, 3674 18th St., S.F., 241-9760, www.18reasons.org.

Sunday’s a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton’s Starlight Room, 450 Powell, S.F., 395-8595, www.harrydenton.com.

Vegan Ladder: Monthly meatless meetup where local cooks figure out how to “veganize” non-vegan recipes. No cover, but bring

ingredients. Last Thursday of every month, 7 p.m., free, veganhackersf.com. Noisebridge, 2169 Mission, S.F., 602-343-0532, www.noisebridge.net.

Wine Spectator’s Grand Tour: Tasting event showcasing over 200 wineries from around the world. A light buffet will also be served. Wed., April 24, 7 p.m., \$200, winespectator.com/grandtour. San Francisco Marriott, 55 Fourth St., S.F., 896-1600, www.marriott.com/default.mi.

LECTURES

17th Annual Effie Lee Morris Lecture: “Picture Books That Can’t Be Written: Social Issues in Children’s Literature”: With guest speaker Eve Bunting. Tue., April 30, 6 p.m., free. Main Library, Koret Auditorium, 100 Larkin, S.F., 557-4595, www.sfppl.org.

Eliot Spitzer: “Money, Politics, and Democracy”: The former New York State Governor discusses the connection between money and politics, with a special focus on the Jewish role in this political climate. Mon., April 29, 7 p.m., \$15–\$30. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, www.jccsf.org.

Humanities West: “Bernini’s Rome: Art and Architecture of the Baroque”: A two-day series of lectures and live music featuring speakers from UC Berkeley, UC Davis, College of Marin, Princeton, and the University of Texas. Fri., April 26, 7:30 p.m.; Sat., April 27, 10 a.m., \$20–\$75, humanitieswest.org. Marines’ Memorial Theatre, 609 Sutter, S.F., 673-6672, www.marineclub.com/theatre.php.

LGBT EVENTS

2014 Bare Chest Calendar Contest: 18 men compete live on stage, but only 12 muscular hunks will make the glossy pages of next year’s calendar, which raises money for the AIDS Emergency Fund and Positive Resource Center. Sun., April 28, 5 p.m., \$5–\$10, barechest.org. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com.

Blur: Transgender & Gender-Variant Support Group: Thursdays, 6:30 p.m. Dimensions Clinic, 3850 17th St., S.F., 934-7789, www.dimensionsclinic.org.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays–Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

Christy Cruise: Sundays, 9 p.m., free. Aunt Charlie’s Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Divas Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

The Dream Queens Revue: Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie’s Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Drink and Be Mary: Gay boys (and friends) enjoy two-for-one drinks every day until 9 p.m. Daily. Q Bar, 456 Castro, S.F., 864-2877, www.qbarsf.com.

Gay Men’s Sketch: Drop-in life drawing. Tuesdays, 6:30 p.m. Mark I. Chester Studio, 1229 Folsom, S.F., 621-6294, www.markchester.com.

SAT 4/27

▼ FILM

FILMS FROM THE DIASPORA

The San Francisco International Film Festival may get most of the ink, but it isn’t the only world-spanning film festival happening this weekend, as the Roxie hosts the second biennial **San Francisco Global Vietnamese Film Festival** on Saturday and Sunday. Originally called the San Francisco Diasporic Vietnamese Film Festival for its one-day marathon in 2011, 2013’s festival offers two days of movies, including narrative, experimental, and documentary works by filmmakers from Vietnam, Japan, France, Cambodia, and the United States. Saturday’s lineup begins at 2:40 p.m. with Hong-An Truong’s split-screen experimental video series *Adaptation Fever*, followed by Lin+Lam’s video essay on transportation methods in former colonial Asian cities, *Departure*. Things get sexy at

4:30 p.m. with Viet Lê’s “sexperimental music video” *Love Bang!*, a queer sci-fi love story set to a song constructed of samples of Fleetwood Mac’s “Rhiannon” and Cher’s “Bang Bang.” followed immediately by a retrospective of the work of controversial filmmaker Nguyen Trinh Thi. At 6:30 p.m., Tony Nguyen’s documentary *Enforcing the Silence* examines the unsolved 1981 murder of San Francisco-based activist Lam Duong, and the chilling effect his unsolved killing had on the local Vietnamese refugee community. The evening’s feature presentation begins at 9:30 p.m.: *Norwegian Wood*, Vietnamese-French director Tran Anh Hung’s adaptation of Haruki Murakami’s bestselling novel about love, loss, and death in 1960s Tokyo.

The San Francisco Global Vietnamese Film Festival runs April 27–28 at the Roxie Theater, 3117 16th St., S.F. Admission is \$10 per program; call 863-1087 or visit roxie.com. **SHERILYN CONNELLY**

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Legendary: African American GLBT Past Meets Present: New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. GLBT History Museum, 4127 18th St., S.F., 621-1107, www.glbthistorymuseum.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, www.boxcartheatre.org.

Honey: Community building group celebrating LGBTQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.

I'm Not OK, Cupid: A collection of original, comedic, one-act LGBT plays written by Andy Black, Alex Dremann, Rodney "Rhoda" Taylor, James A. Martin, Rich Orloff, and Joseph Frank. Thursdays-Saturdays, 8 p.m. Continues through May 4, \$15-\$25, leftcoasttheatreco.org. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Mattilda Bernstein Sycamore: The provocative queer writer and activist introduces her new autobiographical book, *The End of San Francisco*. Tue., April 30, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

M.E.E.T.: Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. GLBT Historical Society, 657 Mission, S.F., 777-5455, www.glbthistory.org.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, S.F., 865-5555, www.sfcenter.org.

Sake Bomb Wednesdays: Young ladies can get "bombed" during this weekly happy hour at San Francisco's only full-time lesbian bar. Fridays, 5-9 p.m., free. Lexington Club, 3464 19th St., S.F., 863-2052, www.lexingtonclub.com.

The Queer Ancestors Project: An exhibition of prints by queer artists ages 18-26 and 50+ featuring Kamran Akhavan, Amman Desai, Preston Grant, Alan Gutierrez, S. Renée Jones, Anna Robinson, and

Eddie Valentine. Mondays-Saturdays. Continues through May 20, free. San Francisco GLBT Community Center, 1800 Market, S.F., 865-5555, www.sfcenter.org.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, S.F., 983-8000, www.ferrybuildingmarketplace.com.

Shangri-La: Asian queer dance party. Fourth Saturday of every month, 10 p.m., \$15-\$20 (free before 11 p.m.), shangrilasf.com. Endup, 401 Sixth St., S.F., 646-0999, www.theendup.com.

SOMA Country: A new LGBT country-western dance night by the people from Sundance Saloon. Tuesdays, 6:30 p.m., \$6, sundancesaloon.org. BeatBox, 314 11th St., S.F., 500-2675, www.beatboxsf.com.

Sundance Saloon: Gay-friendly country dancing. Thursdays, 6:30 p.m.; Sundays, 5 p.m., \$5, sundancesaloon.org. Space 550, 550 Barneveld, S.F., 550-8286, www.space550.com.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, S.F., 831-6810, www.sfgov.org.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

Transmagic: Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.

WTF: Women's, Trans/Genderqueer, and Femmes' Night: Bike repair and bike building. Second and Fourth Friday of every month, 6 p.m., free. Bike Kitchen, 650H Florida, S.F., 647-2453, www.bikekitchen.org.

LITERARY EVENTS

17th Annual Effie Lee Morris Lecture: "Picture Books That Can't Be Written: Social Issues in Children's Literature": With guest speaker Eve Bunting. Tue., April 30, 6 p.m., free. Main Library, Koret Auditorium, 100 Larkin, S.F., 557-4595, www.sfppl.org.

Chronicle Books Warehouse Sale: Get 65% off every item in the store, including books about pop culture, art, photography, food, travel, and more. Offer valid at Second Street location only. April 25-26, 9 a.m.-7 p.m.; Sat., April 27, 10 a.m.-3 p.m., free. Chronicle Books, 680 Second St., S.F., 537-4200, www.chroniclebooks.com.

Clark Coolidge and Steve Dickison: An evening of poems presented by the Poetry Center at San Francisco State University. Thu., April 25, 7 p.m., \$5-\$10 (free for SFSU students). Meridian Gallery, 535 Powell, S.F., 398-7229, www.meridiangallery.org.

David Talbot: The Salon.com founder celebrates the paperback release of *Season of the Witch: Enchantment, Terror, and Deliverance in the City of Love* — his account of San Francisco between 1967 and 1982 — with conversation and cocktails in the normally private Elks lodge. Thu., April 25, 7 p.m., free. San Francisco Elks Lodge #3, 450 Post St., S.F., 421-5230, www.sfelks.org.

Dr. Daphne Miller: The physician investigates connections between sustainable agriculture, nutrition, and health in her book *Farmacology: What Innovative Family Farming Can Teach Us About Health and Healing*. Tue., April 30, 6 p.m., \$5. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, www.bookpassage.com.

The Erotic Reading Circle: Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednesday of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, S.F., www.sexandculture.org.

Fuminori Nakamura: Reading and book signing by the author of *The Thief*, an award-winning existential crime thriller about a Japanese pickpocket. Wed., April 24, 6:30 p.m. Kinokuniya Bookstore, 1581 Webster St., S.F., 567-7625, www.kinokuniya.com.

Helene Wecker: Two mythological creatures from different cultures meet in 19th century New York City in Wecker's debut novel, *The Golem and the Jinni*. Thu., April 25, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

The Last Foxtrot: City Arts & Lectures ends its current run of events at the Herbst Theatre (which closes for major renovations in May) with an authorial chit-chat between Garrison Keillor and Calvin Trillin, plus music by pianist Peter Duchin. Tue., April 30, 7:30 p.m., \$40-\$50, cityarts.net. Herbst Theatre, 401 Van Ness, S.F., 392-4400, www.sfwmpac.org/herbst/ht_index.html.

Left Curve No. 36 Issue Release Event: The radical art, culture, and politics journal celebrates its latest issue with readings and presentations by Assim Alkharwaja, Mat Callahan, Jack Hirschman, Nicholas Komodore, Kevin Laird, Smadar Lavie, Doug Minkler, Christy Rodgers, and editor Csaba Polony. Sun., April 28, 5 p.m., free, leftcurve.org. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

LitUp Writers: Local scribes weigh in on this month's theme: Sex, Drugs, and Rock & Roll. Wed., April 24, 7 p.m., \$5 suggested donation, litupwriters.com. 111 Minna Gallery, 111 Minna St., S.F., 974-1719, www.111minnagallery.com.

Lunada Literary Lounge: The moon is full tonight, so it's time once again for Lunada to open its doors to poets and storytellers. The featured guests for this lunar cycle include Jade Cho and Vanessa Sofia Solari Espinoza. Thu., April 25, 7:30 p.m., \$5, facebook.com/LunadaGaleria. Galeria de la Raza, 2857 24th St., S.F., 826-8009, www.galeriadelaraza.org.

TUE 4/30

▼ VARIETY SHOW

ONE LAST LECTURE

Public radio celebrity and folksy raconteur Garrison Keillor joins writer Calvin Trillin and unspecified friends for **The Last Foxtrot**, a celebration the City Arts & Lectures series' 32 years at the Herbst Theatre. The event is a final hurrah before City Arts & Lectures moves its events from the Herbst to the restored and soon-to-be-reopened Nourse Theatre. Keillor is best-known for his long-running public radio program *A Prairie Home Companion*, a variety-type show that takes place in the fictional Midwestern town of Lake Wobegon. A long-time writer for *The New Yorker*, Trillin is beloved for his funny take on food in columns and books such as *Alice*, *Let's Eat*. Also a poet, Trillin's latest volume is *Dogfight: The 2012 Presidential Campaign in Verse*. The evening also features music from world-traveling pianist and bandleader Peter Duchin. It's your last chance to see a production from this Arts & Lecture series and popular KQED broadcast at the Herbst.

The Last Foxtrot starts at 7:30 p.m. Tuesday at the Herbst Theatre, 401 Van Ness Ave., S.F. Admission is \$40-\$50; call 392-4400 or visit cityarts.net. EMILIE MUTERT

Mary Roach and Adam Rogers: Oakland-based author Mary Roach discusses her book *Gulp: Adventures on the Alimentary Canal* with *Wired* editor Adam Rogers. Wed., April 24, 6:30 p.m., \$12-\$20. Commonwealth Club, 595 Market, S.F., 597-6700, www.commonwealthclub.org.

Mary Williams: Born into a Black Panther family and later adopted by Jane Fonda, the Oakland-raised writer recalls her turbulent life in *The Lost Daughter: A Memoir*. Wed., April 24, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, www.bookpassage.com.

Mattilda Bernstein Sycamore: The provocative queer writer and activist introduces her new autobiographical book, *The End of San Francisco*. Tue., April 30, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Moses Gates: Discussing his new book about urban exploration, *Hidden Cities: Travels to the Secret Corners of the World's Great Metropolises*. Wed., April 24, 7 p.m., free. Green Apple Books, 506 Clement, S.F., 387-2272, www.greenapplebooks.com.

The Nato Sessions: Live Conversing & Podcasting with Famous Smart People: Comedian Nato Green hosts live chats with authors Gerard Jones (April 8), Ayelet Waldman (April 15), and Helene Wecker (April 29), plus fellow comedian Mort Sahl (April 22). Mondays, 7 p.m. Continues through April 29, \$15 (or \$40 for all four shows). Stage Werx 446, 446 Valencia St. S.F., www.stagewerx.org.

Owen Egerton: You won't need a spoiler alert when Egerton reads from darkly comical tale of the apocalypse, *Everyone Says That at the End of the World*. Wed., April 24, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, S.F., www.paxtongate.com.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., S.F., 826-6886, www.3300club.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins \$50. Last Monday of every month, 7 p.m., \$5, porchlightsf.com. Hemlock Tavern, 1131 Polk, S.F., 923-0923, www.hemlocktavern.com.

Projections Across Waters: An Evening of Poetry and Diasporic Discussion: National Poetry Month celebration with poets Arisa White and Minal Hajratwala. Wed., April 24, 6:30 p.m., free with museum admission. Museum of the African Diaspora, 685 Mission, S.F., 358-7200, www.moadsf.org.

Regreturture 2013: The third R is Regret at this annual evening of authors reading material they wish could be unwritten. Featured writers include Simon Rich, Kim Wong Keltner, Ellen Sussman, Marie C. Baca, Chris Colin, Isaac Fitzgerald, Todd Oppenheimer, Ethel Rohan, and Julia Scott. Litquake's Jack Boulware hosts. Thu., April 25, 8 p.m., \$12-\$15, litquake.org. Swedish American Hall, 2174 Market, S.F., 861-5016, www.swedishamericanhall.com.

Saturday Night Special: A monthly literary reading series hosted by the Writing Salon's Jane Underwood. Fourth Saturday of every month, 6-8 p.m., free, 14blackpoppies.com/saturday-night-special.html. Progressive Grounds, 2301 Bryant St., S.F., 647-0103.

Thursdays at Readers Poetry Series: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffeeshop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, S.F., 724-7512, www.readerscafe.org.

Tosh Berman: Cult pop band Sparks just played two sold-out shows in San Francisco, but that was nothing compared to the time when it played 21 successive nights — performing each of its albums in chronological order — during a 2008 London residency. Superfan Tosh Berman chronicled it all in his book *Sparks-Tastic: 21 Albums and 21 Nights in London with Sparks*, which he discusses tonight. Wed., April 24, 7 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Under the Influence: Round 2: Quiet Lightning's Evan Karp hosts this event where authors read work by their biggest influences, followed by their own work that shows the influence itself. Fri., April 26, 7 p.m., \$5 suggested donation, undertheinfluence.emtab.org. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

What We Need to Build a Better Future: *Orion* nature magazine editor-in-chief H. Emerson Blake joins authors Rubén Martínez, Riane Eisler, and Craig Childs to discuss their collaborative new book, *Thirty-Year Plan: Thirty Writers on What We Need to Build a Better Future*. Fri., April 26, noon, \$7-\$20. Commonwealth Club, 595 Market, S.F., 597-6700, www.commonwealthclub.org.

MUSEUM EXHIBITS & EVENTS

Asian Art Museum of San Francisco. *In a New Light: The Asian Art Museum Collection:* A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. *China's Terracotta Warriors: The First Emperor's Legacy:* An exhibition of China's first Emperor Qin Shihuang's life-size terracotta army. Tuesdays-Sundays. Continues through May 27. \$15-\$18. 200 Larkin, S.F., 581-3500, www.asianart.org.

Cable Car Museum. *Permanent Exhibit:* Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work,

and several antique vehicles. Daily. Free. 1201 Mason, S.F., 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. *Animal Attraction:* A science event about animals reproducing. Daily. *Earthquake:* Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. *Discover Africa's Secrets:* Pick up clues in the Naturalist Center. Daily. *Fragile Planet:* Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Daily. *Bugs!* This 25-minute 3-D film was shot on location in the creepy-crawly tropical forests of Borneo. Every hour on the hour. Daily. *Platinum Behind-the-Scenes Tour:* Go beyond the public exhibit spaces. Daily, 10, 11 a.m., 1 & 2 p.m. *Penguin Feeding:* Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. *Coral Reef Dive:* Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. *Extreme Life Mysteries:* Explore curious and extraordinary animals. Daily, 12:30 p.m. *Children's Storytime: Ages 2-5:* Listen to stories about nature and science. Thursdays, Saturdays, 11 a.m. *Lagoon Feeding:* Mealtime for sharks and stingrays. Tuesdays, Thursdays, 1:30 p.m. *NightLife VIP Tour:* One-hour behind-the-scenes tour. Thursdays, 6 p.m. *NightLife:* Thursdays, 6-10 p.m. \$12. www.calacademy.org/events/nightlife. *Live Animal Demonstrations:* Meet snakes, hissing cockroaches, turtles, and more. Saturdays, Sundays, 3:30 p.m. *Family Nature Crafts:* Nature-themed craft-making. Sundays. *Science Adventures: Ages 6-10:* Explore the natural world through stories, experiments, games, and crafts. Sundays, 2:15 p.m. *After-Hours Wine and Dine Tour:* A three-course dinner and backstage access to the exhibits. Sundays, 6 p.m. *Explore the Living Roof with Naturalists:* Learn about the 2.5-acre living roof. Mondays, 3 p.m. free with museum admission. 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

California Historical Society Museum. *Curating the Bay: Crowdsourcing a New Environmental History:* In honor of the "Year of the Bay," this exhibit features 150 objects from the CHS collections that reflect the bay's environmental and cultural history. Tuesdays-Sundays. Continues through Aug. 25. \$5 suggested donation. 678 Mission, S.F., 357-1848, www.californiahistoricalsociety.org.

Cartoon Art Museum. *I See What You Say: Visual Stories and Narrative Art:* Group show about storytelling without words via picture books, comics, editorial art, and other illustrative media forms. >>

TUE 4/30

▼ LIT

GOODBYE TO THE CITY

Leave it to Mattilda Bernstein Sycamore to have us all excited about the end of San Francisco. The queer activist and radical prose stylist moved to Seattle a few years ago but returns to celebrate her new book (out on City Lights). Her writing is furious and unlike anything you've ever read; as novelist Justin Torres so aptly points out, "her agitation is an inspiration." There's a passage in Henry Miller's *The Colossus of Maroussi* that chronicles one of his major revelations as a writer, when a stranger challenges him to record what the wind is doing through the trees without at all talking about it. Sycamore's prose recalls that passage: Drunk on language that ought to be incomprehensible but is somehow piercingly lucid, she wails elegiac for the dream of a transcendent queer culture once glimpsed with such promise here. If you like firebrands or language as alchemy, this event is a sure thing.

Mattilda Bernstein Sycamore: *The End of San Francisco* starts at 7 p.m. at City Lights, 261 Columbus, S.F. Admission is free; call 362-8193 or visit citylights.com. Go to sfweekly.com for our interview with Sycamore! EVAN KARP

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Tuesdays-Sundays. Continues through July 7. \$3-\$7. **Chuck Jones: Drawing on Imagination – 100 Years of an Animated Artist:** A collection of art by legendary animation director and creator Chuck Jones, comprising 100 works from the late 1930s through the late 1990s. Tuesdays-Sundays. Continues through May 5. \$3-\$7. 655 Mission, S.F., 227-8666, www.cartoonart.org.

Contemporary Jewish Museum. *Being Jewish: A Bay Area Portrait:* A mural of community photos and objects that reflect the flavor of Jewish life in the Bay Area. Daily. *The World Stage: Israel:* An exhibition of portraits by Kehinde Wiley that explore black diaspora, the international phenomenon of urban youth culture, and its effect on men in Israeli cities. Mondays, Tuesdays, Thursdays-Sundays. Continues through May 27. \$10-\$12. *Drop-in Art Making:* Make art with your kids. Every Sunday from 1 to 3 p.m. Sundays. 736 Mission, S.F., 655-7800, www.thecjm.org.

de Young Museum. *Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis:* Paintings from Dutch masters. Tuesdays-Sundays. Continues through June 2. \$25 (includes museum admission). deyoung.famsf.org. *Artist-in-Residence: Susan Tonkin Riegel:* The local artist presents *Personal Letters: Expressing Ourselves Through a Mixed-Media Dialogue*, in which visitors can use acrylic paint, pastels, graphite, thread, and paper to create letters to be displayed in the studio afterwards. Wednesdays-Sundays, 1-5 p.m. *Friday Nights at the de Young:* An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. free-\$10. 50 Hagiwara Tea Garden Drive, S.F., 750-3600, www.deyoungmuseum.org.

Exploratorium. *Permanent Galleries:* The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, S.F., 528-4360, www.exploratorium.edu.

Fort Mason. *Outdoor Exploratorium:* Outdoor art and science exhibit. Daily, free. 38 Fort Mason, S.F., 345-7500, www.fortmason.org. **GLBT Historical Society.** *Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:* Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, S.F., 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. *Letters: 1938-1946:* Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, S.F., 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. *Darren Waterston: A Compendium of Creatures:* These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. *Gifts from the Gods: Art and the Olympic Ideal:* A collection of Greek, Roman, and relatively modern works celebrating the Olympic Games and the ideals surrounding them. Tuesdays-Sundays. Continues through June 23. \$6-\$10. *Bowles Porcelain Gallery:* Porcelain from England and continental Europe. Daily. 100 34th Ave., S.F., 750-3600.

San Francisco Main Library. *Digging Deep: Underneath San Francisco Public Library:* Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, S.F., 557-4400, www.sfpl.org.

Mexican Museum. *An Inspired Gift: The Rex May Collection of Popular Art:* Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Starting April 26. Thursdays-Sundays. Continues through March 16. free. Marina & Buchanan, S.F., 202-9700, www.mexicanmuseum.org.

Museo Italo Americano. *Contemporaneity: Signs of Modern Times:* Group exhibit by the Sedna art collective: Paride Bianco, Silvia Cossich Goodman, Milena Pedrollo, Maurizio Piccirillo, and Ivano Zanetti. Tuesdays-Sundays, 12-4 p.m. Continues through July 21. free. Fort Mason, Bldg. C, S.F., 673-2200, www.museoitaloamericano.org.

The Presidio Trust. *Welcome to the Presidio:* Two galleries — “Presidio Milestones” and “The Next Chapter: Creating a Future from Our Past” — illustrate the Persidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. free. 103 Montgomery St., S.F., 561-5300, www.presidio.gov.

Randall Museum. *Drop-in Art and Science Workshops:* Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10 a.m. \$4-\$10 (museum admission free). 199 Museum, S.F., 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. *Michael Cooper: A Sculptural Odyssey, 1968-2011:* Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. *Rebecca Hutchinson: Affinity:* Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. *Arline Fisch: Creatures from the Deep:* Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. 2569 3rd St., S.F., 773-0303, www.sfmcd.org.

San Francisco Museum of Modern Art (SFMOMA). *The Clock:* Christian Marclay's 24-hour-long film is an acclaimed, epic

montage of movie clips cut and reassembled to unfold in real time. Through June 2. \$11-\$18. www.sfmoma.org/about/press/press_exhibitions/releases/942. *Lebbeus Woods, Architect:* A collection of conceptual drawings and models by the visionary architectural artist whose fantastic, futuristic structures reimagined the interactive possibilities between physical planes and space. Through June 2. *Picturing Modernity: Selections from the SFMOMA Collection:* An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Through June 2; Daily. *The Elise S. Haas Bequest: Modern Art from Matisse to Marin:* Selections from a private collection featuring pieces by Matisse, O'Keeffe, Picasso, and others. Through June 2. *Garry Winogrand:* Retrospective featuring nearly 100 black-and-white snapshots by the postwar photographer — almost half of which have never been exhibited publicly before — which provide a unique perspective on American urban life in New York, Los Angeles, S.F., and elsewhere. Through June 2. *Art Auction 2013:* Start digging under those sofa cushions for a more million spare pennies and nickels — it's time once again for SFMOMA's biennial auction, as Patrick Meade of Bonhams leads the negotiations for ownership of 40 lots that include work by such hotshots as Jasper Johns, Gerhard Richter, Cindy Sherman, Andy Warhol, and (current SFMOMA exhibitor) Garry Winogrand. Local indie-tronic pop band Geographer also performs. Wed., April 24, 5-10 p.m. \$400-\$1,000. 151 3rd St., S.F., 357-4000, www.sfmoma.org.

The Walt Disney Family Museum. *Between Frames: The Magic Behind Stop Motion Animation:* Includes behind-the-scenes photos, replicas, film clips, puppets, interactive armatures, and more. Through April 28. free with museum admission. *Stoopid Buddy Studios:* The creators of *Robot Chicken* — Seth Green, Matthew Senreich, John Harvatine IV, Eric Towner, and Alex Kemer — drop by the museum for an after-hours party on Friday night (7-10 p.m.), a Saturday morning workshop (10 a.m.-1 p.m.), and a Saturday afternoon panel discussion (2 p.m.) on the making of their cult Adult Swim TV show. Fri., April 26, 7 p.m.; Sat., April 27, 10 a.m. 104 Montgomery, S.F., 345-6800, www.waltdisney.org.

Verba Buena Center for the Arts. *Without Reality There Is No Utopia:* International artists use a wide variety of mediums to illustrate how the utopian ideal has been threatened by postmodern, post-“reality” society. Thursdays-Sundays. Continues through June 9. \$8-\$10. *Shih Chieh Huang: Synthetic Seduction:* High-tech and the mundane meet in a series of glowing, seemingly anamorphic displays. Thursdays-Sundays. Continues through June 30. \$8-\$10. *Public Square: Future Soul Edition:* A mini-festival of art, dance, and music including 50 Cent Tabernacle, a series of dance classes for half-a-buck (11 a.m.-5 p.m., \$0); Field of Inquiry, a group installation/performance pondering the question, “What will soul look like in the year 2038?” (5-7:30 p.m., free); David Dorfman Dance's *Prophets of Funk*, a routine set to the music of Sly and

the Family Stone (8 p.m., \$20-\$30); and a late-night dance party with DJs Rich Medina and J. Period (9 p.m.-1 a.m., \$5). Sat., April 27, 11 a.m. 701 Mission, S.F., 978-2787, www.ybca.org.

POETRY & SPOKEN WORD

16th and Mission Poetry Slam: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, 16thmission.com. 16th St. BART Station, 2000 Mission St., San Francisco.

Clark Coolidge and Steve Dickison: An evening of poems presented by the Poetry Center at San Francisco State University. Thu., April 25, 7 p.m., \$5-\$10 (free for SFSU students). Meridian Gallery, 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Hide Fujiwara: The guitarist of Japanese punk/noise/arc-rock band Ultra Bidé performs a spoken word show about the Fukushima disaster and other topics, including a Q&A where you can ask him “whatever your curiosity to answer, subject of nuclear, sex, breakfast, foot pedals, Kingdom of Bhutan, my neighborhood, parallel world, etc.” Mon., April 29, 7:30 p.m. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

Holla Back: Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, www.eastsideartsalliance.com.

Lunada Literary Lounge: The moon is full tonight, so it's time once again for Lunada to open its doors to poets and storytellers. The featured guests for this lunar cycle include Jade Cho and Vanessa Sofia Solari Espinoza. Thu., April 25, 7:30 p.m., \$5, facebook.com/LunadaGaleria. Galeria de la Raza, 2857 24th St., S.F., 826-8009, www.galeriadelaraza.org.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., S.F., 826-6886, www.3300club.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins \$50. Last Monday of every month, 7 p.m., \$5, porchlightsf.com. Hemlock Tavern, 1131 Polk, S.F., 923-0923, www.hemlocktavern.com.

Projections Across Waters: An Evening of Poetry and Diasporic Discussion: National Poetry Month celebration with poets Arisa White and Minal Hajratwala. Wed., April 24, 6:30 p.m., free with museum admission. Museum of the African Diaspora, 685 Mission, S.F., 358-7200, www.moadsf.org.

Thursdays at Readers Poetry Series: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffeeshop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, S.F., 724-7512, www.readerscafe.org.

Youth Speaks Teen Poetry Slam 2013: Semi-Finals: The competition continues at the Brower Center in Berkeley, Oakland Museum, and Children's Creativity Museum in San Francisco. See website for more details. Through April 27, youthspeaks.org. Multiple Bay Area Locations, S.F., N/A.

SEX & FETISH EVENTS

Midori: The Evoco Project: The Japanese bondage expert displays prints made by pressing paper against inkly rope bondage performers. Through April 27. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Home Movies 101: Porn star Kara Price gives amateurs advice for making their own DIY erotic films. Sat., April 27, 2 p.m., \$50-\$80. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

The Erotic Reading Circle: Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednesday of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, S.F., www.sexandculture.org.

Humpday Happy Hour Workshop: Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free. Good Vibrations, 1620 Polk, S.F., 345-0400, www.goodvibes.com/main.jhtml.

Sex in the City Tours: Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, www.sexinthecitytours.com. Multiple San Francisco Locations, multiple addresses, San Francisco.

SPORTS - PARTICIPATORY

Air Conditioning: Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, S.F., 345-9675, www.houseofairsf.com.

Air Core: Advanced trampoline workout with Kari Chalmstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, S.F., 345-9675, www.houseofairsf.com.

Critical Mass: Thousands of cyclists take to the streets en masse for a friendly ride to protest the automobile's stranglehold on the road. Fourth Friday of every month, 5:30 p.m., free, sfcriticalmass.org. Justin Herman Plaza, 1 Market, S.F., 772-0700.

Cycle S.F.: San Francisco Recreation and Parks Department fundraiser featuring a casual, family-friendly bike ride of either 13 miles or 24 miles (your choice), riding mostly coastal roads along Mission Bay, Fisherman's Wharf, The Presidio, and Great Highway. Sun., April 28, 7 a.m., \$50-\$85, cyclesf.org. McCovey Cove Parking Lot, 3rd St., San Jose.

WED 5/1

▼ DANCE

HIPS FOR A WEEK

“Great dancers,” said the late choreographer and dancer Martha Graham, “are not great because of their technique. They are great because of their passion.” And while most of us will never perform at the White House or be named Dancer of the Century by *Time* like Graham, we can all find a bit of our own passion — for free — at **Bay Area Dance Week**. The festivities kick off with One Dance, an all-inclusive flash mob in Union Square on Friday at noon. On Saturday, kids as young as 8 and adults can try Aerial Dance at Zaccho Studios. Kids classes start at 10:45 a.m. and adults fly at 11:45. Head back to Union Square on Saturday night to watch the Fire Dancing Expo. The show starts at 7:45 p.m. and is family-friendly, but bring a chair and come early if you want to get close. At noon on Sunday, learn the basics of the Brazilian dance/martial art capoeira at ABADA's Community Capoeira class. Also on Sunday is the Kathy Mata Ballet 2013 Celebration, with performances from Gnosis Dance Collective, Natalie Lu, and JHoney Goddess Belly Dance Girl starting at 3:30 p.m.



Freelancers and the funemployed can stop by City College all week during mid-day hours for classes in tap, jazz, modern, and Argentine tango, among others. But if you're behind a desk all day, the Mission Cultural Center has Latin Dance Grooves and Beginning Flamenco at 6 p.m. and 7 p.m. on Monday. Then, on Tuesday, Hot Pink Feathers will teach Carnavael Cabaret Showgirl Dance at the City Dance Annex at 7:30 p.m. Be sure to catch the rare LINES Ballet Open Rehearsal at the Alonzo King LINES Ballet Academy on

Wednesday from 3 p.m. to 5 p.m. And Wednesday isn't hump day when it comes to Dance Week. With over 700 groups, 100 forms of dance, and 600 free performances and classes, Dance Week had to be 10 days long. We think Martha Graham would have been proud.

Bay Area Dance Week starts at noon on Friday, April 26, in Union Square, S.F. Classes and performances in various venues run through May 5. All events are free. Call 920-9181 or visit bayareandw.org.

DEVIN HOLT

Downtown San Francisco Kayak Trip: A scenic paddle along the city's central coastline. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, S.F., 495-4911, www.southbeachharbor.com.

Electric Run San Francisco: This 5K nighttime run that winds inside, outside, and around the stadium is closer to a rave than a race, with one million watts of flashing lights and electronic music accompanying the (non-timed) participants as they progress through the course. Proceeds benefit Smile Train. Sat., April 27, 8:20 p.m., \$45-\$65, electricrun.com/san-francisco. Candlestick Park, 602 Jamestown, S.F., 467-1994.

Family Kayak Trip: An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, S.F., www.southbeachharbor.com.

Moraga Triathlon: Adult: 400-meter swim, 14-mile bike, three mile run. Youth: 150-meter swim, three-quarter mile bike and run. Sat., April 27, \$28-\$78. Campolindo Performing Arts Center, 300 Moraga Road, Moraga.

Opening Day on the Bay 2013: Celebrate the beginning of the sailing season with free kayaking, stand-up paddleboarding, and sailboat rides. Sat., April 27, 11 a.m.-4 p.m., free. Treasure Island Sailing Center, 698 California Ave., S.F., 421-2225, www.tsailing.org.

Presidio Y Trails Fun Run: Healthy Kids Day celebration featuring a 5K and a 1.5-mile run whose course includes Inspiration Point, El Polin Springs, and more. Sat., April 27, 8 a.m., \$19-\$40, ymcasf.org/presidio/trailrun. Presidio Community YMCA, 63 Funston, S.F., 447-9622, www.ymcasf.org/presidio.

San Francisco Dolphin South End Running Club Weekly Runs: Each Sunday the running club meets for communal multimile runs in different areas of San Francisco. Sundays, 9 a.m., dserunners.com. Multiple San Francisco Locations, multiple addresses, S.F., N/A.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, S.F., 983-8000, www.ferrybuilding-marketplace.com.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, S.F., 831-6810, www.sfgov.org.

THEATER

Acid Test: The Many Incarnations of Ram Dass: Warren David Keith's one-man portrayal of the journey to psychedelic enlightenment taken by the man born Richard Alpert. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through May 18, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

The Arsonists: Mark Jackson directs this update of Max Frisch's 1958 dark comedy about bourgeois impotence in the face of evil. Tuesdays-Sundays. Continues through May 12, \$32-\$60. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, www.auroratheatre.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, S.F., 421-4222, www.beachblanketbabylon.com.

The Bereaved: A staging of Thomas Bradshaw's dark comedy about the lives of UHBs (Urban Haute Bourgeoisie) by Crowded Fire Theatre. Thursdays-Saturdays, 8 p.m.; Wed., April 24, 8 p.m. Continues through April 27, \$10-\$35, crowdedfire.org. The Thick House, 1695 18th St., S.F., 401-8081, www.thickhouse.org.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

An Evening with "Mama" Cass Elliot: Annalisa Bastiani portrays the legendary late singer of The Mamas & The Papas in this production from Crazy Cats Theatricals. Starting April 26, Fridays, Saturdays, 8 p.m. Continues through May 4, \$25, facebook.com/CrazyCatsTheatricals. The Garage, 715 Bryant St., S.F., 885-4006, www.715bryant.org.

The Expulsion of Malcolm X: World debut of Larry Americ Allen's play about the intense relationship between Elijah Muhammad and Malcolm X that (spoiler alert) eventually led to the latter's assassination. Fridays, Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through May 5, \$30-\$42.50. Fort Mason, Southside Theater, Marina, S.F., www.fortmason.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Ghostbusters: Live! Listen! Do you smell something? It's the aroma of entertainment, as actors Tim Kay, Thomas Apley, Adam Curry, Shawn Miller, Becky Hirschfeld, Adam Vogel, Alexia Staniotis, Scott McNeil, and Christina Shonkwiler battle paranormal ghosts (OK, puppets) in this onstage re-enactment of the hit 1980s comedy movie. Thursdays-Saturdays, 8 p.m. Continues through April 27, \$15-\$20, darkroomsf.com/ghostbusters. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical

favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, www.boxcartheatre.org.

How to Make Bitterness Work for You: Comical solo show disguised as a self-help seminar, written and performed by Fred Raker. Sundays, 2 p.m. Continues through May 5, \$15-\$25, bitternessbitterness.com. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

I'm Not OK, Cupid : A collection of original, comedic, one-act LGBT plays written by Andy Black, Alex Dremann, Rodney "Rhoda" Taylor, James A. Martin, Rich Orloff, and Joseph Frank. Thursdays-Saturdays, 8 p.m. Continues through May 4, \$15-\$25, leftcoasttheatreco.org. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Jersey Boys: The story of how four blue-collar kids became one of the greatest successes in pop music history (The Four Seasons). Wednesdays, Saturdays, Sundays, 2 p.m.; Tuesdays-Saturdays, 8 p.m. Continues through April 28, \$60-\$210. Curran Theatre, 445 Geary, S.F., 551-2000, www.shnsf.com.

John Leguizamo: Ghetto Klown: Laugh at the continuing life adventures of the Latino actor in his fifth one-man show. April 26-27, 8 p.m., \$40-\$95, shnsf.com/online/ghettoklown. Orpheum Theatre, 1192 Market, S.F., 551-2000, www.shnsf.com.

The Lullaby Tree: Bay Area playwright Ian Walker's story about a young boy who encounters both giants and GMOs as he journeys into the Underworld to save his mother. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through May 4, \$20. Phoenix Arts Association Theatre, 414 Mason Ste. 601, S.F., 989-0023, www.phoenixtheatref.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Reasons to Be Pretty: Neil LaBute's Tony Award-nominated play about American superficiality and the emotional damage it causes. Tuesdays-Fridays, 7 p.m.; Saturdays, 3 & 8 p.m. Continues through April 30. SF Playhouse, 450 Post St., S.F., 677-9596, www.sfplayhouse.org.

The River: The New River — an infamously toxic waterway that flows from Mexico into the Salton Sea — serves as the backdrop to this new work that intertwines stories of diverse characters living on the edge of the Mexican-American social landscape. Thursdays-Sundays, 8 p.m. Continues through May 4, \$25-\$35, theriver2013.eventbrite.com. The Costume Shop, 1117 Market St., San Francisco.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

Sheherezade 13: The 13th annual showcase of new plays by writers from the Playwrights' Center of San Francisco. Thursdays-Saturdays, 8 p.m. Continues through April 27, \$20-\$25, playwrightscentersf.org. Exit Theatre, 156 Eddy, S.F., 673-3847, www.theexit.org.

Solo Sundays: A monthly showcase of solo performances. Last Sunday of every month, 7 p.m., \$12. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Steve Seabrook: Better Than You: A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through May 18, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Stuck Elevator: An undocumented Chinese immigrant ponders his options while being stuck in a New York City elevator for more than three days. Performed in English with Chinese language supertitles projected above the stage. Tuesdays-Sundays. Continues through April 28, \$30-\$110. American Conservatory Theater (A.C.T.), 415 Geary, S.F., 749-2228, www.act-sf.org/site/PageServer.

Time Warp: American Conservatory Theater 2013 Season Gala: Includes an original musical production (*Time Warp: The Strand Theater Show*) based on *The Rocky Horror Picture Show* and written exclusively for the gala by Dan Rubin. Performers include Rozzi Crane, Julia Mattison, and more. Sun., April 28, 5 p.m., \$500-\$2,500, act-sf.org/gala. The Regency Center, 1290 Sutter St., S.F., 673-5716, www.regencycentersf.com.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

Un-Scripted Theater Company: The Lost Folio: Shakespeare's Musicals: A fully improvised musical based on The Bard's famous characters — except with more singing than soliloquies. Thursdays-Saturdays, 8 p.m. Continues through May 18, \$10-\$20, un-scripted.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Waiting Period: Laughter in the Darkness: Brian Copeland's solo show about depression promises to make you laugh until you cry. Starting April 26, Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through May 18, \$25-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

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▼ Stage

Underbelly Laughs

With these two S.F. theater companies, you can never be sure that the vividly rendered fellatio isn't real.

BY LILY JANIAK

Many theater companies say that making "provocative" art is part of their mission. The Thrillpeddlers is one such company—depending on what you mean by "provocative."

Founded in 1991, the Thrillpeddlers pay homage to two gratuitously sexy theater companies of yore: Theatre du Grand Guignol, the turn-of-the-century Parisian company specializing in noir thrillers and sex farces, and the Cockettes, the legendary drag group of the '60s and '70s that performed lurid musical revues in North Beach. The company's latest show, *Tinsel Tarts in a Hot Coma*, is of the second type, and it's grotesque enough to make even the most seasoned Thrillpurchasers feel like country farm girls.

There's such a girl (Eric Tyson Wertz) in the show; we won't spoil how she milks the

cow (Nancy French). But no salacious moment lasts long in this 27-person, 23-song revel in theatrical anarchy, which means you can never be sure that the vividly rendered fellatio isn't real. One scene might feature the Marx Brothers (Jim Jeske, Carlos Barrera), Salvador "Deli" (Jim Toczyl), and Siamese twins (Birdie-Bob Watt, Dalton Goulette); another, a parody of Cecil B. DeMille (Gerri Lawlor), Tarzan (also Wertz), and Brünnhilde (ZsaZsa Lufthansa). The plot, of course, is gobbledygook. But there are stories told just in the garish costumes of designer Alice Cunt. The planet Mars blooms from one character's belly; another character has eyelashes so long you must lean back in your chair.

Tinsel Tarts, under the direction of Russell Blackwood (who also steals the scene as prima donna Madge the Magnificent), is not the Thrillpeddlers' most polished work. On opening night, some



www.dannynicoletta.com

performers lost pace searching for lines. And some songs (many by Scrumbly Koldewyn, musical director and original Cockette), particularly the serious ballads, seem to have made it into the show only in order to give more performers solos. Others, however, are ingenious marriages of form and content, as when the lyric "When petals fall in Petaluma" is sung by two men reaching for falser and falser falsetto.

A neighborhood over, Crowded Fire Theater is also titillating its audiences with gory and erotic fare, but, unlike the Thrillpeddlers' work, it serves a discernible purpose.

Tom Orr, Noah Haydon, and Dalton Goulette in *Tinsel Tarts in a Hot Coma*.

Thomas Bradshaw's *The Bereaved* begins with a familiar portrait of an ambitious middle-class, middle-aged couple, Carol and Michael (Michele Leavy and Lawrence Radecker), in a discussion about who takes out the garbage more often. But this banality is a red herring. Seconds later, the spat escalates into flesh-puckering screeching, then lulls just as inexplicably. Strangest of all is the forger of peace: a line of cocaine.

Carol and Michael perceive themselves as barely, desperately holding onto their as-

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pirational lifestyle (which they later estimate requires over \$400,000 of annual income). Everything that keeps them from their goal, be it Michael's meager salary as an adjunct professor or their son Teddy's (Joshua Schell) failure to conceal evidence of his masturbation, is fair game for an efficiency evaluation.

As a barrage of catastrophes befalls family members, they show their bereavement not with emotion but with a business development plan. Source of income, parent, spouse: All become replaceable parts to further the two greatest goods: paying the mortgage and Teddy's private high school tuition. But family members also show their grief by dissolving their (few) social and moral constraints on behavior and indulging in woefully politically incorrect fantasies, both sexual and racial. (In these moments, proceedings on this stage and Thrillpeddlers' are practically interchangeable.) If not every performer in director



Pak Han

Carol (Michele Leavy) and Michael (Lawrence Radecker) get down to it in *The Bereaved*.

Marissa Wolf's ensemble is cartoonish enough to maximize the script's humor, the storytelling is so economical that a few dud scenes don't do much damage.

All that had previously kept these characters decent, Bradshaw suggests, was the miracle that everything had always gone all right, coupled with regular doses of cocaine to hush the anxiety and Band-Aid over fissures of rage. In recent years, many of Crowded Fire's productions have been asking these questions, often in a satirical way, often with the wrench of identity politics thrown into the machine: What lets us be decent, and what happens when that thing is taken away? Crowded Fire's refreshing answer, again and again, has been that you're not going to see the play that you thought you were watching.

Tinsel Tarts in a Hot Coma

Through June 1 at the Hypnodrome, 575 10th St., S.F. \$30-\$35; 377-4202 or thrillpeddlers.com.

The Bereaved

Through April 27 at the Thick House, 1695 18th St., S.F. \$10-\$35; crowdedfire.org.

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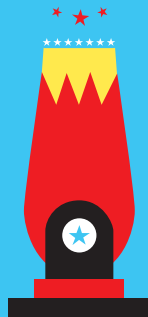
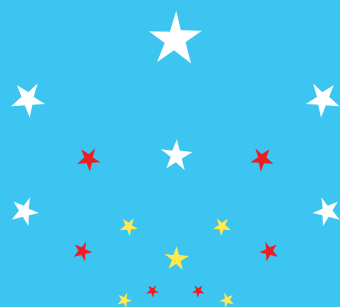
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▼ Film



Chris Lee, courtesy of San Francisco Film Society

A New Hope

The San Francisco Film Society's new director sees the Bay Area changing the way movies are made.

BY CASEY BURCHBY

Until about a year ago, the prolific independent film producer and advocate Ted Hope thought he'd live the rest of his life in New York, continuing to produce feature films. Hope's productions (which include *Simple Men*, *Eat Drink Man Woman*, *Walking and Talking*, and *Happiness*) not only helped establish the careers of filmmakers like Hal Hartley, Ang Lee, Nicole Holofcener, and Todd Solondz, but were a major part of the great wave of independent filmmaking that characterized the cinema of the 1990s. Film buffs and industry observers were surprised by Hope's relocation to San Francisco late last summer, when he was hired by the San Francisco Film Society (SFFS) as its executive director. But for Hope, the move was a natural one, given his conviction that San Francisco and the Bay Area is poised to play a crucial role in shaping the future of the cinematic arts.

In the spring of 2012, Hope was on a road trip up the California coast with his son. A call came through just north of Big

Sur from one of the SFFS's board members, asking Hope to speak with the board about what he would do "with a film society to make it applicable to the world we're living in today." Hope remembers being unsurprised by the request itself, since he regularly consults with film organizations on those very kinds of questions. The coincidence of his proximity at that moment to San Francisco made it a natural next stop on his route.

"I already had 45 things I would do if I happened to have a chance to rebuild infrastructure. So I just turned the key and spit them all out," Hope recalls. "Three days later I was back in New York, and my phone rang. It was one of our board members, and she said, 'Ted, we think you didn't actually understand what that meeting was about. We'd like you to do all of those things. We'd like you to come out to San Francisco.'"

What Hope found when he arrived was an organization that had grown significantly over the last 10 years, having matured from having the oldest film festival in the Americas into a year-round

Ted Hope went from producing big-budget movies to running the SFFS and helping finance smaller films.

organization that offers not only film programming but education and filmmaker-support opportunities. But with the death in 2011 of former director Graham Leggat, who had overseen much of that organizational expansion, as well as his successor, Bingham Ray, in January 2012, the shift that the organization had sought to implement hadn't been fully realized.

Upon his arrival last September, Hope says, the SFFS was "poised to have a transformative effect on culture. For the second year in a row, a film that the Film Society, through the help of the Kenneth Rainin Foundation supported, won the Grand Prize at Sundance. Whether it's *The Beasts of the Southern Wild* [in 2012] or *Fruitvale* this year, I think there's no argument that these films wouldn't have been made without the support of nonprofit institutions."

The role of such institutions in film financing is going to grow, he thinks.

"Of my initial 15 films," he recalls, "probably 80 percent of them had involvement from American Playhouse. American Playhouse was run by PBS, and partially funded by the NEA. Where are the American Playhouses of today? The fact is that they don't exist. I wouldn't have come out to San Francisco if the Film Society wasn't a diversified institution that had film funding as one of its three or four core legs."

He holds up *Beasts* and *Fruitvale* as two recent examples of imaginative, socially relevant films that engaged audiences and made money. That they did so on modest budgets, and were "launched outside of normal market considerations," mark them as harbingers of a growing trend. Just as comedians and musicians are increasingly taking control over the production and distribution of albums and video content, so filmmakers may be looking at a future in which a traditional theatrical release is not the only or best way to grow an audience or make a profit.

Are We There Yet?

Yell at the screen, yell at the past.

BY SHERILYN CONNELLY

The latest from San Francisco-based film archivist Rick Prelinger, *No More Road Trips?* is a found-footage presentation constructed entirely from mid-20th century home movies of people driving from New York to California, back in the days when driving across the country was something middle-class families could actually afford. To create the current cut, which

is still a work in progress, Prelinger narrowed a pool of 4,000 home movies to 500, with about 60 families represented.

"I have never had such an abundance of cool and deeply evocative material to work with on any other project," says Prelinger. Like his long-running *Lost Landscapes of San Francisco* series at the Castro — an annual screening of early-to-mid-20th century San Francisco footage culled from primary sources such as newsreels, industrial films, home movies, and studio outtakes — the audience is actively encouraged to shout at the screen, making this easily the most interactive SFIFF event, equal parts enlightening and fun. Of the oft-raucous *Lost Landscapes*

screenings, Prelinger recalls, "When I showed footage about the Sunset District dunes, when they still punctuated the blocks in the Avenues, people yelled out exactly what streets we were seeing." While *No More Road Trips?* travels far beyond San Francisco, you can expect even more audience participation — as well as collective pained gasps at gas station signs with prices of just dimes per gallon. But those days are no more.

No More Road Trips? screens Sunday, May 5, at 4:30 p.m. at the Castro Theatre as part of the San Francisco Independent Film Festival, 429 Castro St., S.F. Tickets are \$13-15. Visit festival.sffs.org. SHERILYN CONNELLY

“Culture-wise, the digital transformation has been an incredible paradigm-shift,” Hope says. “I don’t think that could be properly addressed except in an area like the Bay Area, which is dedicated to innovation and a commitment to the greatest diversity of expression in all attitudes. I think in San Francisco, we have the potential to be a launch-pad for artists, audiences, and the industry.”

Hope says that this vision, already established by the Film Society, is what he plans to expand. This includes additional filmmaker support, and eventually, construction of a “physical plant” available to Bay Area filmmakers. (A potential production facility in the Presidio has been in the wind for a few years now, though no definite plan has yet materialized.)

For now, Hope is focused on the upcoming 56th San Francisco International Film Festival (April 25-May 9), which has as diverse a lineup as ever — including films from around the world, and major events with filmmakers Philip Kaufman, William Friedkin, Richard Linklater, and Steven Soderbergh.

“The San Francisco Film Society always had a local focus, but now you see a national impact,” Hope says. “It positions us for another stage — I think you’ll start to see us the Bay Area film community taking the baton that the early wave of the ‘Fog City mavericks’ had and running with it in a full-fledged sprint.”

Go to sfweekly.com/exhibitionist for a longer Q&A with Ted Hope.

Your Dance Card is Full

So many movies, so little time! Here are our must-see films at this year’s International Film Festival.

NARRATIVE

Computer Chess

May 2 & 4 at Sundance Kabuki Cinema

Andrew Bujalski’s black-and-white homage to the early days of personal-computer nerdery, set at a computer chess tournament in 1980, is by turns touching and bizarre.

Il Futuro

May 7 & 8 at Sundance Kabuki Cinema and May 9 at Berkeley Art Museum and Pacific Film Archive

Alicia Scherson’s multilingual drama features Rutger Hauer as the formerly hunky star of Italian Hercules-style movies. The casting is just as appropriate as it sounds.

Nameless Gangster: Rules of the Time

April 27, May 2 & 3 at Sundance Kabuki Cinema

No stranger to the old ultraviolence, *Oldboy*’s Choi Min-Sik plays a civil servant who finds himself stumbling into the gangster life of 1980s South Korea.

The Strange Little Cat

May 1, 5 & 8 at Sundance Kabuki Cinema

First-time director Ramon Zürcher is a student of Hungarian director Bela Tarr, and it shows in Zürcher’s surreal vision of family life in a single Berlin apartment.

Thérèse

April 27 at Sundance Kabuki Cinema,

April 29 at New People Cinema

Set in 1920s rural France, late director Claude

Miller’s final film stars Audrey Tautou as a wealthy but restless married woman who decides to break bad.

DOCUMENTARIES

Deceptive Practice:

The Mysteries and Mentors of Ricky Jay

May 5 & 6 at New People Cinema

This documentary examines the career of the brilliant magician (and frequent David Mamet contributor) Ricky Jay, as well as the historical conjurers who inspire him.

Google and the World Brain

April 27 at New People Cinema, May 5 at Sundance Kabuki Cinema

Google wants to scan every book ever published, no matter who owns the copyright. What could possibly go wrong? Ben Lewis’ documentary considers the possibilities.

Helsinki, Forever

May 4 at Sundance Kabuki Cinema

2013 Novikoff Award winner Peter von Bagh’s found-footage essay considers how cinema has regarded Helsinki over the years, and how movies become our collective memory.

In Search of Emak Bakia

May 4 & 6 at Sundance Kabuki Cinema,

May 9 at New People Cinema

Though the title of Man Ray’s 1926 film *Emak Bakia* translates as “Leave Me Alone,” director Oskar Alegria revisits, deconstructs, and celebrates Ray’s insular work.

Leviathan

April 26 & 28 at Sundance Kabuki Cinema, April 29 at Berkeley Art Museum and Pacific Film Archive

Not the 1989 *Alien* ripoff, but a stunningly photographed and largely wordless documentary about Massachusetts fisherman and their toils. And oh so many fish heads. S.C.

For the full lineup, go to festival.sffs.org.

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Film

Matthew McConaughey and some kid (Tye Sheridan)
blocking the view of McConaughey.

Mud

Rated PG-13. Opens Friday.

Here's the thing: Not every movie has to be a feminist tract or even have a female hero, but it is hard to ignore that Jeff Nichols' *Mud* lacks a single female character that isn't actively breaking the hearts of the men. The hunky Mud (Matthew McConaughey in full drawl) is a fugitive who enlists the help of Arkansas teenagers Ellis (Tye Sheridan) and Neckbone (Jacob Lofland) to help Mud reunite with his self-destructive girlfriend Juniper (Reese Witherspoon), while both Ellis' mother (Sarah Paulson) and his crush (Bonnie Sturdivant) find ways to betray him without showing any redeeming qualities. Again, there's nothing inherently wrong with unsympathetic female characters — people being not-nice is the essence of drama, after all — but couldn't Ellis at least have, like, a female schoolteacher who encourages him to follow his heart or something? *Mud*'s tagline could easily be Bros Before Hos, and Nichols does cast some quality bros in supporting roles, including Sam Shepard, Joe Don Baker, and Michael Shannon, who exudes his usual weird intensity even when his face is obscured by an old-timey diving helmet. And in the unlikely event that McConaughey is nominated for an Oscar, hopefully they'll show the clip in which he devours an entire can of Beanie Weanees in real time. **SHERILYN CONNELLY**

Tai Chi Hero

Not rated. Opens Friday at the Metreon.

A moment early on in Stephen Fung's *Tai Chi Hero* sets the tone: Not yet having earned the Hero status the movie title gives him, Lu Chan (Jayden Yuan) responds with a wide-eyed, "Wow, that's really awesome!" to a demonstration of gravity-defying kung fu which is, truth be told, really awesome. It not a sloppy mistranslation, but rather an intentional anachronism for 19th-century China, and those who have a problem with even the modern colloquial use of the word awesome need not apply. It their loss, because *Tai Chi Hero* is a

relentlessly fun martial arts movie, with plenty of wire-work and split-screen action and every other trick in the book. It also manages to be a sequel to Fung concurrently-shot *Tai Chi Zero* that is packed with volumes of backstory and mythos without ever getting too bogged down or making the stakes unclear. The film revels in its silliness, mocking the rules of its already-fanciful genre while playing along with them, such as setting fight scenes to Swedish death metal, or presenting the final series of battles like the levels of a video game, complete with an on-screen "Vs." Because why not? Fung even manages the improbable feat making the stale and played-out concept of steampunk seem fresh and interesting. Really awesome, *Tai Chi Hero!* s.c.

Pain & Gain

Rated R. Opens Friday.

In the hands of another director, *Pain & Gain* could well have been an entertaining little caper flick. In the hands of Michael Bay, it's loud and vulgar, as Michael Bay's films are wont to be. There are few of his trademark 'splosions, but with an R rating he finally gets to show all the uncovered flesh that the Hasbro fuddie-duddies wouldn't allow. (It's enough to make you look forward to *Transformers 4*.) Based on a true case in 1990s Miami, personal trainer Daniel (Mark Wahlberg) convinces clients Paul (Dwayne Johnson) and Adrian (Anthony Mackie) to kidnap another, far wealthier client (Tony Shaloub). The only thing Bay's camera loves more than silicone-enhanced stripper breasts is bulging male pectorals, though the homoeroticism of such muscle worship is leavened by virulent queer-bashing. (*Pain & Gain* never misses an opportunity to be homophobic, except for when it's busy hating on fat people.) The only pleasure is in Dwayne Johnson's truly funny performance — he has excellent comic timing, and his scenes with Shaloub are so fun, it's hard not to wish the movie had been just the two of them. Perhaps that would be too much of a good thing, but then again, we've already seen too much of a bad thing, and its name is *Pain & Gain*. s.c.

Film

For our complete film listings, visit
SFWeekly.com/movies.
* = We recommend it.

OPENING

Simon Killer A new Sundance scoop from the Williamsburg-via-NYU film collective that brought us *Martha Marcy May Marlene*, Antonio Campos *Simon Killer* stars Brady Corbet as a heartsick young American bottoming out in Paris. His French isn't so good, and even his English, in times of emotional distress, tends to devolve into runs of guttural whimpers. The whole movie is a time of emotional distress: Simon has had a bad breakup. It's nobody's fault, although it doesn't bode well when he sends his ex an email saying "You could at least get back to me. There's nothing I could possibly do from here." This seems like a red flag, one of several. Meanwhile, playing his pity card, he takes up with a prostitute (Mati Diop), and, briefly, with another girl (Constance Rousseau), whose eyes he likes because they wiggle in a certain way. In school, Simon explains more than once, he studied the relationship between the eye and the brain. A cerebral sort, Simon doesn't seem cut out for extortion, but tries it anyway with the prostitute's other clients. He does this because the movie needs to escalate, just as he explains his field of research because the movie needs to pretend its flashy, abstract color-field interludes are character-driven. Otherwise, no amount of mannered compositions and exacting music supervision and frank, stark sex scenes will make up for a clichéd scenario. (Well, ok, at least Simon isn't a writer.) Campos is clever and crafty, a willing apprentice to Michael Haneke, and style comes easily to him, if not naturally. If this film really wanted to know where killers come from, it's stop posing and start actually looking. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. Free Form Film Festival: Transcendental Geometry: Experimental film and music with participating artists Rosa Menkman, Andrew Benson, Van McElwee, Sabrina Ratte, Transcendental Shuffle, Tachyons+, Thomas de Rijk, Joel Cadman, Smokey Emery, and Vision System. Thu., April 25, 8 p.m. \$6. freeformfilm.org. San Francisco Global Vietnamese Film Festival Opening Night Gala: Mix-and-mingle opening party for the weekend's upcoming film festival at the Roxie. Fri., April 26, 7:30 p.m. \$10. Other Cinema: Animation in Action: Jeremy Rourke (winner of *SF Weekly's* Best New Animator/Musician award in 2011) returns to provide new soundtracks to three short films. Other screenings include Philip Stapp's surreal *Picture in Your Mind*, tributes to Gerry (*Thunderbirds*) Anderson and Dame Darcy, and more. Sat., April 27, 8:30 p.m. \$6. othercinema.com. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

Bottle Cap. Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

Center for Sex & Culture. Home Movies 101: Porn star Kara Price gives amateurs advice for making their own DIY erotic films. Sat., April 27, 2 p.m. \$50-\$80. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Clay Theatre. *In the House*: A voyeuristic new black comedy from French director François Ozon. Starting April 26. Daily. *The Rocky Horror Picture Show*: The Bawdy Caste performs onstage while the film plays in the background. Last Saturday of every month, midnight. \$9-\$10. 2261 Fillmore St, San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. Bad Movie Night: *Robinson Crusoe on Mars*: Hosts Jim Fourniadis, Mike Spiegelman, and Tim Kay get a gander of the film that takes Daniel Defoe's novel to places it was never meant to go. This 1964 cult fave stars Paul Mantee (who?), Adam West

(the jokes write themselves), and Barney the Woolly Monkey (i.e., the talented one). Sun., April 28, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

The Emerald Tablet. Movie Lab: Make a Film from Public Archives: University of the Commons invites the public to remix and re-edit the Internet Archives' collection of copyright-free videos to create a new work of their own. Includes five weekly workshop sessions followed by final screenings on May 11. Tuesdays, 6:30 p.m.; Sat., May 11, 7 p.m. Continues through May 7. free. 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

Multiple Bay Area Locations. 56th Annual San Francisco International Film Festival: The country's longest-running film festival returns with 150+ movies—including features, documentaries, shorts, and more—by such directors as Olivier Assayas, Noah Baumbach, Bernardo Bertolucci, Jem Cohen, Takeshi

Kitano, Richard Linklater, Joss Whedon, and many others. Award ceremonies, lectures, master classes, and late night parties are also part of the schedule. All screenings held at the Castro Theatre, Sundance Kabuki Cinemas, New People Cinema, and Pacific Film Archive; see the festival website for showtimes and information. April 25-May 9. \$10-\$15. festival.sffs.org. San Francisco, N/A.

Red Poppy Art House. Red Reels: *RIP: A Remix Manifesto*: Screening of the 2008 documentary exploring the hazy boundary between sample-based creativity and outright theft in our digital age. Thu., April 25, 7 p.m. \$5-\$15. 2698 Folsom, San Francisco, 826-2402, www.redpoppyarthouse.org.

The Vortex Room. Assault on Vortex 13: *Seven and Search & Destroy*: Double-bill of 1979 crime flix. Thu., April 25, 9 p.m. \$10 donation. 1082 Howard, San Francisco, N/A, <https://www.facebook.com/pages/The-Vortex-Room/217115454982128>.

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▼ Eat

Boozing: The Next Frontier

Cocktail culture is finally evolving beyond beards and suspenders and into something weirder still.

BY ANNA ROTH

Pisco is never going to happen. At least according to the bartenders I polled about the South American spirit that's been hailed as the next big thing for the past few years. Right now in the S.F. cocktail world, sherry and Scotch are having their moment, mezcal's getting a little overplayed, and rye and absinthe seem so five years ago. Up-and-comers include artisanal cordials like crème de menthe and crème de cacao, fortified wines like port and vermouth, and possibly aquavit — though some think it too could go the way of pisco (always the bridesmaid, never the bride).

Tracking the course of "It" drinks is about as absurd as charting the highs and lows of high school popularity, but it does neatly illustrate the amazing growth craft cocktails have seen since the days in 2003 and 2004 when everyone was sooooo impressed with fresh fruit juices and housemade bitters. These days, if your bitters aren't made in-

house and your lemon juice isn't from fresh citrus, you might as well kill yourself with your ice chipper.

Cocktail culture wasn't always like this. In the '90s, big martinis and flavored vodkas were the thing. Then around 2003, bartenders started seriously geeking out on old recipe books from the Cocktail's golden era: the years before Prohibition. Whiskey and rye became big, because those were the predominant American spirits in the late 1800s (vodka, a mostly Russian affair, didn't really enter the American market until WWII). Drinks like Sazeracs, Corpse Revivers, and Last Words became the things the cocktail cognescenti was drinking, and the chances you'd be served a well-crafted version at a bar increased dramatically.

Now the cocktail scene's moved on, expanding beyond the romance of the pre-Prohibition and bootlegger days to incorporate spirits from other eras — like Scotch drinking, popular in the '50s — and from other countries — like mezcal, formerly

not widely available outside of Mexico.

This growth is due to a number of factors. An increase in the breadth and depth of spirits is available, thanks to proliferating distribution channels and small-batch producers (many states have relaxed their distilling laws in the past decade). It's also the kids these days: Food culture now is so much about chasing new, exciting flavors — a hallmark of Millennials,

many of whom are now of legal drinking age, and who use the Internet to spread information about new spirits and drinks in real-time. Mostly, though, this new territory is being explored because bartenders like pushing the envelope with new drinks, and are thrilled that the public finally seems ready for them.

"[Right now] there's the general culture to try new things, bigger, bolder-flavored things, like oxidized sherry or smoky Scotch," says Scott Baird of Trick Dog and cocktail consultants The Bon Vivants. "It's become very cool, something that's culturally acceptable. There's been a paradigm shift, it seems like."

Rachel Liederman, co-manager at cocktail destination The Alembic, agrees. "I definitely think we're in a different place



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than where this whole cocktail trend started," she says. Small craft distillers are reviving old liquors and fortified wines that weren't part of the pre-Prohibition cocktail boom, which opens up new avenues for bartenders. "There's more to play with and people are exploring other things because there's more out there," she says.

Take Scotch — whiskey at its peatiest and smokiest — which is partially in vogue now because for the first time there are more affordable Scotches on the market. It's not that Scotch cocktails are a new invention; it's that the drinks are now cheaper to make and the public is receptive to them.

"I had Scotch cocktails at the menu at Romolo and they didn't sell," says Baird, speaking of his former gig at 15 Romolo. "Then over the last years, times have changed. People are more interested in these flavors."

With the shift in popular tastes, there's also been a welcome shift in the way bartenders interact with their customers. It's less about the obnoxious pretensions of the earlier cocktail boom — ice cube posturing, old-timey accouterments like suspenders and lumberjack beards, and, most of all, the goddamn smugness of "mixologists."

The snooty attitude, especially, has become obsolete — a fact I only realized a few weeks ago, when I nearly got in a fight with a bartender at a well-known cocktail bar over whether I "really wanted" to order a mezcal drink (he warned me repeatedly that it was "quite spirituous" and "not at all sweet," to the point where I felt like I was begging for his permission to order it). That was the first time in nine months of drinking in the city I'd encountered the smarminess that used to be part and parcel of the mixologist mystique.

Chris Lane, bar manager of Lolinda and formerly of Tradition, Wing Ho General Store, and Flora, thinks that the shift toward flavor-forward cocktails has brought with it a new emphasis on service. "Something I've thought about a lot recently is that as bartenders, we can't underestimate our guests anymore," he says. "We've gotten the ball rolling. We've educated people to the point where they're willing to try mezcal in a cocktail, and you shouldn't try to steer someone from that."

To Lane, the current move toward obscure spirits and new drinks was inevitable, because bartenders, like chefs, enjoy the challenge of putting flavors together in a new way. "That's the exciting part, that's why we start going, 'Huh, I wonder what mixing a Scotch and a rum would be like in the format of an X cocktail and put a float of sherry on it,'" he says. "It's always going to be our responsibility as bartenders to push the boundaries of the stuff we do, but make sure our guests are along for the ride."

It's true: Scaring customers away from new experiences before they have a chance to try them is the quickest way to ensure they'll never try them again. But getting customers to taste new things is essential for new drinks to become popular — even if some, like poor old pisco, never do make it to prime-time.

E-mail Anna.Roth@sfbweekly.com

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Photograph courtesy of American Bao Bar

▼ Eat

FRESH EATS

Plantain-wrapped chicken katsu is one of the more popular dishes on the American Bao Bar menu.

Wines of Record

BY CHLOE SCHILDHAUSE

Punk rock enthusiasts may mourn the loss of Force of Habit, the record shop that inhabited the space that is now wine bar 20 Spot, but the winos in town can rejoice. The wine bar, from owners Bodhi Freedom (owner of Bacchus) and chef Anthony Paone, opened in March, and boasts a list of North American as well as French, Italian, and German wines, as well as local beer.

A teetotaler can find it hard to find something to latch onto in wine bars. Wine is clearly the emphasis, so it is of utmost importance that the food can stand alone and be reason enough to visit. Which it did.

Anything with preserves is the way to go, for they are homemade and add in-

triguing and unique flavors that complement the dishes, as opposed to masking their flavor. The steak tartare, for example, comes with mushroom ketchup, adding a definite sweetness and the pork sandwich is paired with apricot mustard with a kick of horseradish. Their cheese boards come with honey, seasonal jam, and mustard that are enjoyable well after the cheese is gone. Seriously, the preserves steal the show.

Decor-wise, Freedom has decked the place out with furnishings from his personal collection, giving the space a mid-century modern and industrial look. We debated whether or not to sit on one of the sleek, white vintage Eames rocking chairs by the front window. Despite encouragement from the previous guest who had sat there. ("They don't rock too much," the guest said, urging us to sit there as opposed to the back table. He also pointed out that it's always better to sit by the door in case

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

1601 Bar & Kitchen: After many delays, San Francisco's first Sri Lankan restaurant is now open in SOMA. Expect a cuisine with elements of Thai and Indian cooking – a must-order is an egg hopper, a soft-cooked egg in a rice paper crepe served with assorted chutneys. 1601 Howard, 552-1601. 1601sf.com.

Coqueta: Michael Chiarello, of Food Network and Napa fame, has opened a Spanish-themed restaurant on the Embarcadero with sweeping Bay views. Tapas make up most of the menu, and there's an interesting cocktail list as well (including sangria on tap!). Pier 5, 704-8866. coquetast.com.

Flour & Co.: This cheerful new Russian Hill cafe peddles sweets like bread pudding and lemon bars, along with breakfast (muesli, biscuits, and gravy) and lunch (chicken pot pie, sandwiches, and salads). 1030 Hyde, 992-7620. flourandco.com.

Noir: Hayes Valley has a new Hollywood-themed wine bar offering snacks by interim chef Joanna Karlinsky that include biscuits and chili, mac and cheese, and tater tots. Plus, it's showing *Giants* games on its plus-sized screen. 581 Hayes, 431-6647. noir-sf.com.

Seaglass Restaurant/The Seismic Joint: The brand new Exploratorium encompasses two restaurants, both accessible from the Embarcadero. Seaglass is the more upscale, with a pretty, glass-tiled bar and a seafood-heavy menu that also has tacos, rotisserie, and comfort food. The Seismic Joint is a casual café for a pick-me-up between exhibits. Pier 15, 528-4893.

Wild Hare: Alice in Wonderland is the theme at this new Pacific Heights bar/gastroclub from the folks behind Bullitt, Tonic, and Mayhem. The new menu's claim to fame? A burger with grilled cheese sandwiches instead of buns. 2801 California, 539-3200.

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we need to make an emergency escape. Oh, the Mission.) We opted for the back table, which featured romantic candlelight.

The most striking feature of 20 Spot, upon our arrival, was the absence of music. The place was at full occupancy and for a while the din of the crowd was the only soundtrack. But 30 minutes into the meal, Fleetwood Mac started playing and our faith in the restaurant's ambience was restored.

The food was tasty, the atmosphere was cozy, and at no point did we feel the need to make an emergency exit. But we couldn't help but wonder if Dave Devereaux, the owner of now-closed Force of Habit who passed away last summer, is rolling in his grave. Is there anything less punk rock than a wine bar?

20 Spot,
3565 20th Street, 624-3140. 20spot.com.

▼ FRESH EATS

Baoing Down

BY TAMARA PALMER

Blair Warsham, a white boy originally from Atlanta who has French training and has been cooking underground in San Francisco via his "guerilla dining" company graffEats, channels his passion for Asian cooking into American Bao Bar. He began the pilot series of this new project, which has aspirations to go brick-and-mortar, in February and is starting a new schedule for May: Friday and Saturday nights at 6:30 p.m. (starting May 3) at the former Lot 7 space in the Mission. Each night offers a family-style menu for \$37.

Warsham's Southern roots show through in menu items like steamed bao with fried green tomato (though the dish is intermingled with Chinese black beans), and a bouillabaise shooter, remixed with Malaysian inspiration and served with shrimp on a shrimp chip. He's also revisiting a favorite that customers loved when he made it at Tinderbox restaurant before it closed in 2008: chicken wrapped and fried in plantain, here served with banana sambal.

A research trip to Penang, Kuala Lumpur, Taipei, and Singapore last year helped Warsham explore the holy intersection between sweet, sour, salty, soft, and crunchy that he strives to achieve in his dishes; it's something he nails with a five-spice smoked pork bao, which is layered with peanuts and big slices of jalapeño.

Mark Bright and Kris Esquenda (of MarKris Wine Group) will be pairing the food with beer and wine. For dessert, expect ice cream-and-cookie sandwiches by Batter Bakery.

Reservations aren't required, but they are recommended and appreciated; mail americanbaobar@gmail.com to secure a table in advance.

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▼ Bouncer

Chickens, Casual Sex, and Chinatown

BY KATY ST. CLAIR

A year ago I saw a chicken clucking along the curb on Stockton in Chinatown, an obvious escapee. I cheered! Then it hopped down into the street, and I watched in horror as it made for the center of the avenue with only its limited brain stem to guide it. And then there came the 30 Muni, barreling down upon it ... It drove over the little fella and when it passed, there he was, still intact, still clucking and plodding his stupid little way across the street. Hurray! But then it sunk in that he may have escaped death by bus, Gentle Reader, but this chicken would never make it out of Chinatown alive. Out of the wok and into the fire, as they say in old Xinjiang.

The pessimist in me would like to see this as a metaphor for life, because in order to escape one fate we usually wander into another. It's also the basic set-up of many a classic sitcom.

So, what fate brought me to the bar at the Empress of China? We shall see. For one thing, you have to take an elevator up, which is always sort of a fun adventure for an elevatorphobic paranoiac like myself. My fear of small boxes that move vertically with people in them wasn't in any way alleviated by that horrid story of the woman in Manhattan, who, according to *The New York Times*, "was crushed to death by an elevator... when the car lurched upward as she entered it, pinning her between the elevator floor and the top of the entrance-way." My heart always skips a beat when I step on the thing with that very fear in mind. Then it's on to Stage Two, where the doors close and I pray to Allah that the thing will move smoothly and arrive at the next floor so I can get the fuck out.

Ahhhhh, I said to myself as I got the fuck out.

The Empress of China is so soothing, and it took me in its opulent arms and fed me eggrolls. It's full of deep reds, carved shiny wood, potted palms, Buddhas, that statue of that one guy with the Fu Manchu mustache and flowing robes that they put oranges underneath. If you look closely at the edges, however, you will find stains in the carpet, dust on the windowsill, and rips in the vinyl. Obviously, I tell myself, they are more interested in keeping their elevator in top working condition, something for which they spare no expense. Everything else takes a backseat.

I don't know why more people don't come to the bar here. It's awesome.

Panoramic views, 50 percent off drink specials at happy hour, cornball Singapore Sling-esque concoctions, and the feeling that no one will ever find you here. I like places that feel like an escape.

The bartender smiled at me and I ordered. He nodded and completed the task. No words, just action. I watched the busboy in the background, moving quickly from table to table, a bit rumpled but very handsome; the kind of face that could get him out of this insular neighborhood and onto something bigger. That's fate right there: Most people who are born into a class will remain in that class. There is very little movement up or down, but one thing that can move you up in class is looks. If you are beautiful enough, perhaps you can find yourself a rich man. And if you are a handsome busboy in Chinatown, head to Hollywood. Find your fate.

I sat at the bar with my phone in my hand, poised to make a decision. I had gotten a message on OkCupid from a young buck. It read simply, "Would you ever be interested in sex with a 24 year old?" I looked at his pictures and he reminded me of

Tim Lincecum, a major plus.

He looked athletic and pedestrian, the perfect person to take as a lover without ever actually falling in love. I answered back immediately, "Yup." Great, he said, sending me more pictures of himself with his shirt off, etc. At first I thought about telling him that I'm not so interested in that but would prefer to talk more, since my brain is my biggest erogenous zone. But that seemed like a lot of work. I told him I was busy for the next few days but would get back to him. That was a week ago. He has messaged me twice since then.

And there I sat, scared to tell him I can't go through with it, not so much because I am scared he's a maniac but more because I really don't think casual sex is ever good. It never has been for me. What will the Fates allow here? I still wasn't brave enough to say yes ... or no. I decided to keep the Fates at bay another week at least. If I was lucky he would just disappear and I wouldn't have to decide. Phew.

When I got back on the elevator to leave I'm happy to report that instead of a woman's head being split open like a watermelon I envisioned the *Rainbow In The Dark* video by Dio. I imagined myself going down down down into the pits of hell. Or Grant Street. Same diff.

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A Nice Life

Steve Brodsky helped some of the city's most promising musicians achieve success — and had a great time doing it.

BY IAN S. PORT

Steve Brodsky had a slogan. In the midst of a particularly resplendent moment — say, watching a concert in San Francisco with his young son Mason strapped to his chest, surrounded by friends — Brodsky would often say, simply, “nice life.” It was a common assessment from the ever-upbeat Brodsky, and one he was well-qualified to make: Given his work in the music industry and his growing family, Brodsky did indeed appear to be living a pretty nice life.

Tragically, though, that life came to a premature end this spring. The 34-year-old Brodsky was diagnosed with an acute strain of leukemia on Christmas Eve 2012, and spent most of this year hospitalized near Washington, D.C., where he grew up. After initial treatments, his cancer went into remission, and Brodsky was scheduled to have a bone marrow transplant on April 4. His spirits were high: That same day, his wife, Anna, was set to give birth to their second child. Sadly, though, Brodsky would never meet her. His leukemia returned suddenly and forcefully in the middle of March. He died only days after being readmitted to the hospital, on March 22. His daughter, Eva, was born a week later.

“Everything was going so damn well until this happened,” says Peter Shanley, a close friend of Brodsky’s since his early days in San Francisco, and a person with whom he shared a great many “nice life” moments.

A native of Chevy Chase, Md., Brodsky spent about 10 years in this city, and in that time left a remarkable imprint on its music scene. He arrived as a commercial real estate broker, but departed as the manager of artists such as Wallpaper. — the Bay Area dance-pop outfit that in 2011 signed with Epic Records and is now making waves nationally — and Midi Matilda, a local rock band that also looks poised for big things. Brodsky was also a co-founder of local promotion outfit Mr. Roboto Presents, which became known for both popular Halloween parties and bringing new artists to perform in San Francisco before they later exploded in popularity. More recently, he became head of business development for WillCall, a startup that allows concertgoers to buy last-minute tickets through their mobile phones.

“THIS WAS A GUY THAT WAS ALL ABOUT MUSIC, ALL THE TIME. HE WAS COMPLETELY PASSIONATE ABOUT WHATEVER IT WAS HE WAS INTO.”



Scott Stater

Steve Brodsky with his wife, Anna, and their son, Mason.

At the heart of Brodsky’s success in the music industry was a warm persona that helped him make friends quickly and easily. Even when he trained his professional focus on the music industry, friends say, camaraderie remained a mantra. “With his relationships with artists, it was friends first, business second,” says Parker Anger, who befriended Brodsky in the first grade. “He didn’t bend in that formula, he just found the right people to work with.”

Brodsky’s outgoing personality helped him forge partnerships with key people in the local music industry. One of them was David Lefkowitz, an experienced hand who had managed Primus for 20 years. After Brodsky decided to leap full time into music, he set up an office for Mr. Roboto in the Mission District building that houses Different Fur studios. Brodsky would eventually become part of the family at Different Fur, growing close with studio owner Patrick Brown and the revolving group of artists and music obsessives who came through. As it happened, the new digs were just down the hall from Lefkowitz’s longtime office. In addition to

promotion, Brodsky was getting into artist management then, and would often go to Lefkowitz for advice, or to chat.

Lefkowitz soon left to become the head of concert promoter Goldenvoice’s Bay Area office, but eventually decided to get back into artist management on the side. He knew he’d need a partner, and the garulous, hard-working Brodsky immediately came to mind.

“There was really nobody I could think of that would be as perfect to work with as him,” Lefkowitz says. “This was a guy that was all about music, all the time. He was completely passionate about whatever it was he was into.”

The two of them jointly revived Lefkowitz’s Figurehead Management. After Brodsky booked Wallpaper. for a Mr. Roboto Halloween party, they took on the band’s Eric Frederic as their first client. Frederic was at that time a bedroom-funk genius and hyperactive social media user working out of Oakland. Two years later, after a string of successful independent singles and many grueling tours, Wallpaper. caught the attention of Epic Records chief L.A.

Reid, who signed him to the label.

Brodsky was ebullient about getting Wallpaper. the success he’d long known it deserved. And Frederic’s initial risk in hiring Brodsky as his manager — instead of the better-connected L.A. candidates who wanted the job — had paid off. “With Steve, I just trusted him, I liked him,” Frederic remembers. “He is so effective because people want to help him.”

Lefkowitz and Brodsky worked with numerous other San Francisco artists, including the indie-pop outfit A B & the Sea and electro-pop duo Midi Matilda. Other clients at various times included the Morning Benders (now called Pop Etc.), Orgone, and the Heavy.

Before getting into artist management, Brodsky co-ran the promotion outfit Mr. Roboto Presents with another of his San Francisco friends, Pat Holman. The two met on a trip in Costa Rica, and soon realized they had complementary skills. “When it came to hiring the talent, I really missed the mark,” Holman says. “He was doing all the tastemaking and figuring out who was going to be the next big band.”

Music was one of Brodsky’s many life passions. He sang and played drums as a child, and his mother would take him to concerts and sneak him into clubs in the D.C. area. But growing up, Brodsky was a talented athlete who earned nine varsity letters and played football, lacrosse, and ice hockey. He made the football team at Lehigh University — all while his obsession with music grew, friends say — and after college followed his father into commercial real estate on the East Coast. After a brief period of working in real estate in San Francisco, though, Brodsky wanted a change. He quit his lucrative job in order to promote shows full time. The decision came as something of a shock to his family, if not his friends.

“He kind of was the prodigal son who ran away from the cushy stable career in real estate to go do music,” Shanley says.

Given the short — but happy — arc of Brodsky’s life, though, no one questions the wisdom of that decision.

“I’m particularly glad that he didn’t listen to me with respect to what he should do in his career,” says Mark Brodsky, Steve’s father. “What he did is what he wanted to do, and what he had a passion for, and I think it provided a great deal of joy in his life.”

A Musical Tribute to Steve Brodsky

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Sizzle & Fizzle

HIGHS AND LOWS FROM
THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ After a rough period during which front-man Billie Joe Armstrong went to rehab for alcohol abuse, **Green Day** returned home to Berkeley's Greek Theatre and played a thrilling two-and-a-half-hour show. The setlist reached back into the pop-punk outfit's early days, which made for a relatively diverse performance — even if many in the

Christopher Victorio



Green Day started circle pits at the Greek.

crowd weren't yet born when "Longview" was released.

■ The **Outside Lands** lineup is heavy on older, famous headliners, but very light on hip-hop.

We're excited about Paul McCartney, Hall & Oates, and Nine Inch Nails, but are holding out hope that organizers won't leave Jurassic 5 as the sole rap act on the bill.

■ **TNGHT** brought some fist-pumping beats to Mezzanine for 4/20. We were a little frustrated by the late start, but Hudson Mohawke and Lunice won over the blunted room with classic hip-hop remixes and original tracks like "Higher Ground." We'd say it was ultra-memorable — but then again, it was 4/20.

FIZZLE

■ **Vampire Weekend** gave a masterfully phoned-in performance at the Fox Oakland. The members played every note they had to, and not one more, making even their rock-outs seem perfunctory. The sold-out crowd loved it, of course. But we were disappointed by the distance the band kept all evening.

■ **Boy George** teamed up with British Electric Foundation to cover Iggy & the Stooges' "I Want to Be Your Dog," for some reason that we do not understand. This song is never going to get any better, guys, so leave it the fuck alone already.

■ Hey, look: **Amanda Palmer** wrote a poem for alleged Boston Marathon bomber Dzhokhar Tsarnaev, and it's not good. In fact, it's terrible. "You don't know how many times you can say you're coming until they just stop believing you," is one representative line from the self-absorbed Boston artist's latest attention-grab.

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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▼ Lost in the Night

Rise of the Mega-Party

With Berlin's Prosumer and multiple headliners in two rooms, this weekend promises a blowout to remember at Public Works.

BY DEREK OPPERMAN

There's no better indication of the health of nightlife in San Francisco than the recent rise of the mega-party. Centered around the city's largest clubs, these are massive affairs featuring multiple headline acts bankrolled by coalitions of promoters. They sometimes begin early in the day, and always end late in the morning.

This new breed often sacrifices quality at the altar of quantity, offering a festival-like experience that can be inconsistent. But this Friday's epic event at Public Works looks like it'll be one of the good ones. One reason is the group of promoters behind it, all of whom have had excellent reputations for years: Honey Soundsystem, Gray Area Foundation for the Arts, Icee Hot, The Bunker (an NYC outfit that's recently stepped into the local market), and Public Works itself. They've all teamed up to supply an evening with four names that would each be major draws on their own.

At the top of the bill is Berlin-based DJ Prosumer, aka Achim Brandenburg, a man who for many years helped to define the sound of that city's famous Panorama Bar nightclub, the house-oriented room at the monolithic Berghain. His extended sets there pulled from an encyclopedic collection of re-

cords, and formed a bridge between old-school appeal and contemporary muscle.

Brandenburg is no longer tied to that club, which has freed him to export his inimitable style to forward-thinking dancefloors around the world. He's a tastemaker par-excellence, and it was partly his doing that FCL's beatless cover of ESP's '80s classic "It's You" became such a smash at the end of 2012 (as of this writing, copies of that record are now going for \$500 on the secondhand market). In his hands, that song became a secret weapon, its lack of a kick-drum compensated for by a mostly forgotten turntablist's trick: He hit the label of the record with his fingers, creating on-the-fly percussion made possible by the sensitive acoustics of the Technics 1200 record player. In addition to being a revered DJ, Brandenburg is also an accomplished producer. He works collaboratively, and, as it happens, Murat Tepeli, his most frequent partner, will also be on hand Saturday in the main room of Public Works.

But don't worry if that all sounds too European, because the OddJob Loft will feature two leading practitioners from the growing scene of American outsider house music. The headliner there is Huerco S., the Kansas City-based artist whose raw sound brings to mind a cinematic take on the avant-garde rhythmic experiments of Theo Parrish. Joining him is similarly minded local Vereker, whose freshly released EP on the critically lauded L.I.E.S. imprint has a sound that's described as "designed to rip the listener apart like a sickened animal on the loose." Sounds good to us.

Prosumer, Murat Tepeli, Huerco S., and Vereker

With Mike Servito, Ghosts on Tape, Shawn Reynaldo, Rollee Fingers, and Honey Soundsystem DJs. 9 p.m. Friday, April 26, at Public Works. \$5-\$15; publicsf.com.

OTHER WORTHY PARTY OPTIONS THIS WEEK

Direct to Earth presents Luke Hess at Monarch
9 p.m. Friday, April 26, \$10-\$20; monarchsf.com
Considering this city's infatuation with dance music, it's surprising at how few options there are for fans of Detroit techno. That probably won't be changing any time soon, but the arrival of Luke Hess this Friday offers at least one opportunity to get down to the latter-day sounds of the Motor City. He's a young producer who fuses the dub experimentation of German group Basic Channel with the grittier American sound of Omar S. — who, as it happens, released Hess's excellent *Keep On* LP late last year on his highly regarded FXHE imprint.

TranceFamily 3-Year Anniversary at Project One
9 p.m. Saturday, April 27, \$10-\$15; p1sf.com
Subtle isn't a word that most people would use to describe trance music. But that's not a problem, because contained within its huge buildups and baroque orchestration is a kind of unbridled euphoria that few other dance genres can match. This Saturday marks the third anniversary of Bay Area party crew TranceFamily, and the group is celebrating at Project One with a night of tunes on the club's new Turbosound soundsystem.

Mighty Real with Kevin Hedge at Mighty
10 p.m. Saturday, April 27, \$10; mightysf.com
New Jersey is notable for quite a few things, but in the world of dance music, it's the state's gospel-tinged deep house sound that carries the most weight. And its most storied practitioners are the trio-turned-duo known as Blaze. Kevin Hedge is one half of that group, and his DJ and production abilities have helped keep him in the spotlight since the mid-'80s. Now the East Coast original is bringing his soulful style to the old-school-focused Mighty Real monthly.

Distrikt presents Revel at Public Works
1 p.m. Saturday, April 27, \$35-\$45; publicsf.com
Burning Man is approaching. The presence of the party on the playa can be felt in the numerous events seeking to finance various floats, art projects, and soundsystems. Enter Distrikt, a "non-profit electronic music collective" that's raising funds via an all-day, indoor-outdoor, circus-themed block party called "Revel." Expect carni-games, side shows, and a ravey soundtrack supplied by some of the best DJ crews in San Francisco: Dirtybird, Sunset, Space Cowboys, Pink Mammoth, Distrikt, and more.

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▼ Music



Tartufi's Sudden Waves

The band shifts from dreamy folk to thundering metal in the course of one fascinating album.

BY J. POET

The striking music of San Francisco's Tartufi is nearly impossible to resist or categorize. The trio generates a wall of sound that destroys conventional notions of what a rock band should be. The songs are complex pieces that roll and flow like the waves dancing across the surface of the ocean, blending gentle rippling caresses of almost ambient sound with sudden explosive tsunamis of crashing rhythm and noise. Lynne Angel's vocals slip in and out of the mix, suggesting a choir reaching for heaven and a bottle of gin at the same time, her words slurring into a swirling assemblage of syllables that become one more element in the band's rich brew.

Tartufi's new album, *These Factory Days*, shifts from dreamy pop to baroque folk and shredding heavy metal guitar in its expansive reach. Writers have called the band's sound space-rock, neo-psychedelic, progressive shoegaze, post-rock, and experimental pop in an effort to pin down its ever-morphing style. "We don't mind the labels, but we don't really fit into any of those genres," says Angel via phone from the band's tour van. "We've been calling it 'loop rock' in an effort to add some clarity to the discussion. All the stuff we put out involves the use of loops to produce the effects we're aiming for."

These Factory Days took almost two years to write, record and mix; the care the band members put into it is evident on every mind-expanding track. "We all work full- or part-time jobs in addition to being musicians," Angel explains. "We'd love to do music 24/7, but it's difficult economically, especially in San Francisco. We have insane schedules. Finding time to play can be a challenge. We usually have three days a week to rehearse, write, and record. The rest of the week we have to deal with the mundane details of our lives."

The recording began, as usual, with drums and bass. Then the members stacked as many as 100 layers of overdubs on top of that, often remixing and rewriting parts. "The songs were fleshed out before we went into the stu-

Their music has been labeled "progressive shoegaze" and "neo-psychedelic," but the members of Tartufi prefer to call it "loop-rock."

dio and, as they solidified, we'd add little flourishes of piano, xylophone, cello — things that we can't do live, although we try to stick mostly to what we can reproduce on stage."

On stage, Angel constructs the band's kaleidoscopic sound with a battery of effects pedals that allow her to loop melodic fragments together — without using a computer — and play over them. It's a style she developed on her own, after the original founder of Tartufi left the band.

"We were a power-pop trio, but Brian [Gorman; drums and vocals] and I realized we could explore what I was doing with sound loops and pedals on our own," she says. "I'm not classically trained. I learned by sight and ear and go for things that sound good together. We started building these mountains of sound that slowly turned cinematic. How you get out of the mountains and down into the valleys is the trick. You have to jump into the spaces between loops."

Angel and Gorman played as a duo for almost seven years before asking Benjamin Thorne to come on board and play bass. "Ben was in Low Red Land, one of our favorite bands," Angel says. "We'd already decided it was time to stop playing everything ourselves. After his band broke up, we asked Ben to join us for our first record as a trio. He added his parts to the older tunes we'd written, and the three of us wrote some new ones together, figuring out where we were going as we went. At first, Ben was afraid to step on our toes and we thought he might change the band too much. We all had to let go a little bit so we could evolve into the band we wanted to be."

The musicians in Tartufi also have a hand in producing the cryptic videos and slightly surrealistic band photos that are part of their image. "We all have a bit of artiness in us," Angel admits. "We've been in bands for years and years, and like to do unique things. We wanted strong images that are thought provoking and mean something. We want to make videos someone will actually want to sit and watch, and pictures someone will want to print in their publication."

Tartufi

With Kowloon Walled City and Queen Crescent. 9:30 p.m. Friday, April 26, at Brick and Mortar Music Hall. 9 p.m., \$7-\$10; [www.brickandmortarmusic.com](#).

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MUSIC LISTINGS

▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco. CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

CONCERTS

WED., APRIL 24

Flosstradamus: W/ Lil Texas, 8 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, S.F. 673-5716.

The Little Willies: 8 p.m., \$36. Great American Music Hall, 859 O'Farrell, S.F. 885-0750.

Los Amigos Invisibles: 8 p.m., \$35. The Fillmore, 1805 Geary, S.F. 346-6000.

THU., APRIL 25

Joe Bagale: W/ Crystal Monee Hall, Subharmonic, 9 p.m., \$14-\$16. Great American Music Hall, 859 O'Farrell, S.F. 885-0750.

Bon Jovi: 7:30 p.m., \$26.75-\$173.70. HP Pavilion, 525 W. Santa Clara, San Jose, 408-287-9200.

Ghost B.C.: W/ Ides of Gemini, 8:30 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, S.F. 673-5716.

Brad Mehldau: 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin St., S.F.

Watsky: W/ Dumbfoundead, A-1, Mikos Da Gawd, 8 p.m., \$28.50. The Fillmore, 1805 Geary, S.F. 346-6000.

FRI., APRIL 26

Kill the Noise: W/ Brillz, Codes, 12th Planet, 9 p.m., \$25-\$30. The Regency Ballroom, 1290 Sutter, S.F. 673-5716.

Lady Antebellum: W/ Rodney Atkins, Jana Kramer, 7 p.m., \$20-\$90.20. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View, 650-967-3000.

Brad Mehldau with Kevin Hays: 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin St., S.F.

Paris Combo: 8 p.m., \$25-\$50. Palace of Fine Arts, 3301 Lyon, S.F. 567-6642.

The Proclaimers: W/ JP, 9 p.m., \$26. Great American Music Hall, 859 O'Farrell, S.F. 885-0750.

San Francisco Chamber Orchestra: The Journey of the Shadow: 8 p.m., free. Herbst Theatre, 401 Van Ness, S.F. 392-4400.

Super Diamond: W/ The Purple Ones, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, S.F. 474-0365.

Yonder Mountain String Band: W/ Tony Furtado, 9 p.m., \$35. The Fillmore, 1805 Geary, S.F. 346-6000.

SAT., APRIL 27

The Art Deco Preservation Ball: W/ Don Neely's Royal Society Jazz Orchestra, 8 p.m., \$100-\$150. Paramount Theatre, 2025 Broadway, Oakland, 510-465-6400.

Corey Cerovsek Trio: 8 p.m., \$44. Herbst Theatre, 401 Van Ness, S.F. 392-4400.

The Coup: Benefit show for the National Lawyers Guild, 10 p.m., \$15-\$20. Oakland Marriott City Center, 1001 Broadway, Oakland, 510-451-4000.

Crystal Castles: W/ Doldrums, Buried Child, 8 p.m., \$39.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

The Killers: W/ The Felice Brothers, 8 p.m., \$59.50. Bill Graham Civic Auditorium, 99 Grove, S.F. 510-548-3010.


Brad Mehldau with Mark Guiliana: 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin St., S.F.

SOJA: W/ Los Rakas, Rootz Underground, 8:30 p.m., \$23-\$28. Warfield Theatre, 982 Market, S.F. 345-0900.

Yonder Mountain String Band: 9 p.m., \$35. The Fillmore, 1805 Geary, S.F. 346-6000.

SUN., APRIL 28

14th Annual How Weird Street Faire: Weirld Gras - A Carnival of Peace: Features 10 dance music stages with DJs from Symbiosis, Muti Music, Opel, Opulent Temple, Pink Mammoth, Temple Nightclub, Pulse SF, Psycircle, and many more. 12-8 p.m., \$10 requested donation. Howard Street, between First St. & New Montgomery, S.F.



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IN ASSOCIATION WITH MANAGEMENT AND GENERATE

The Cave Singers: W/ Bleeding Rainbow, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, S.F. 885-0750.

The Killers: W/ The Felice Brothers, 7:30 p.m., \$59.50. Bill Graham Civic Auditorium, 99 Grove, S.F. 510-548-3010.

Meek Mill: W/ Ace Hood, 8 p.m., \$47. The Fillmore, 1805 Geary, S.F. 346-6000.

San Francisco Symphony Chorus with Paul Jacobs: 3 p.m., \$20-\$30. Davies Symphony Hall, 201 Van Ness, S.F. 864-6000.

MON., APRIL 29

Blackberry Smoke: 8 p.m., \$20. The Fillmore, 1805 Geary, S.F. 346-6000.

TUE., APRIL 30

Lights: Acoustic performance, 8 p.m., \$26. Great American Music Hall, 859 O'Farrell, S.F. 885-0750.

CLUBS

WEDNESDAY 24

ROCK

Bottom of the Hill: 1233 17th St., S.F. 621-4455. Telekinesis, Mount Moriah, Paparazzi, 9 p.m., \$10.

El Rio: 3158 Mission, S.F. 282-3325. American Death Machine, Neon Anyway, 9 p.m., \$3.

Hemlock Tavern: 1131 Polk, S.F. 923-0923. E.D. Sedgwick, El Elle, All Your Sisters, 8:30 p.m., \$7.

Hotel Utah: 500 Fourth St., S.F. 546-6300. The Midway Delta, Whiskey Stones, Chris James & The Showdowns, 8 p.m., \$6.

The Independent: 628 Divisadero, S.F. 771-1420. The Veils, 8 p.m., \$15.

The Knockout: 3223 Mission, S.F. 550-6994. Sombre, Vampire Circus, Lucabrazzi, Tarantula Tango, 9:30 p.m., \$6.

Milk Bar: 1840 Haight, S.F. 387-6455. Down & Outlaws, Solwave, The Reckless Kind, The Chaw, 8:30 p.m., \$2.

Rickshaw Stop: 155 Fell, S.F. 861-2011. Fuzz, Wooden Indian Burial Ground, The Spyral, Mane, 8 p.m., \$10.

DANCE

Cat Club: 1190 Folsom, S.F. 703-8964. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.

The Cellar: 685 Sutter, S.F. 441-5678. "Eye Candy Wednesdays," 9 p.m., free.

Elbo Room: 647 Valencia, S.F. 552-7788. "Bodys shock," w/ DJs Inhalt, Crackwhore, and Unit 77, 9 p.m., \$7.

F8: 1192 Folsom St., S.F. 857-1192. "Housepitality," w/ Redloose, Bai-ee, Johnnie Walker, Tom Thump, 9 p.m., \$5-\$10.

Harlot: 46 Minna, S.F. 777-1077. "Qoöl," w/ Alex Blackstock, Dan Sherman, 5 p.m.

Lookout: 3600 16th St., S.F. 703-9751. "That's My Jam," w/ DJ MC2, 9 p.m., free.

Monroe: 473 Broadway, S.F. 772-9002. "Battle of the Decades," w/ DJ Chucky Brown, 8 p.m., free.

Q Bar: 456 Castro, S.F. 864-2877. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

Temple: 540 Howard, S.F. 978-9942. "Knoktern," w/ Robotic Pirate Monkey, Alpha Data, Niteppl, Lane 8, GLSS, Danny Weird, 10 p.m., \$10 (free before 10:30 p.m.).

HIP-HOP

Double Dutch: 3192 16th St., S.F. 503-1670. "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.

Skylark Bar: 3089 16th St., S.F. 621-9294. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. 831-5620. Acoustic Guitar Showcase, hosted by Teja Gerken, 7 p.m.

Cafe Divine: 1600 Stockton, S.F. 986-3414. Craig Ventresco & Meredith Axelrod, 7 p.m., free.

Plough & Stars: 116 Clement, S.F. 751-1122. The Toast Inspectors, Last Wednesday of every month, 9 p.m.

JAZZ

Boom Boom Room: 1601 Fillmore, S.F. 673-8000. Sufis, Fourth Wednesday of every month, 9:30 p.m., \$5.

Burritt Room: 417 Stockton St., S.F. 400-0555. Terry Disley's Mini-Experience, 6 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, S.F. 397-5397. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, S.F. 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Savanna Jazz Club: 2937 Mission, S.F. 285-3369. "Cat's Corner," 9 p.m., \$10.

Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. City Jazz Instrumental Jazz Session, 8 p.m.

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Absu
WITH PALE CHALICE AND CYANIC. 8 P.M. SUNDAY, APRIL 28, AT DNA LOUNGE. \$15 ADVANCE, \$17 DOORS; WWW.DNALOUNGE.COM.

Bless the black metal band that's deeply devoted to excavating niche subjects when most listeners have barely heard of the topic under discussion in the first place. That's the story with 22-year-old Dallas trio **Absu**, which specializes in "mythological occult metal." In a 2009 Pitchfork interview, squad leader/drummer/vocalist Proscriptor McGovern discussed taking lyrical cues from "paranormal ideologies, Sumerian mythology, Mesopotamian cosmology, Goe-tia, numerology, and antiquated necromancy"—all of which follow past records drawing from Celtic lore. Is this overly dense material better used in a thesis paper than by a blistering band whose vocals are unintelligible without a cheat sheet (and even then, difficult to discern)? Yes, but points to Absu for embracing its high-minded interests and trying to spread some esoteric knowledge.

REYAN ALI

Meek Mill
WITH ACE HOOD. 8 P.M. SUNDAY, APRIL 28, AT THE FILLMORE. \$47; WWW.THEFILLMORE.COM.

Philadelphia's **Meek Mill** has achieved an elusive balance of street credibility and mainstream appeal in his ascent to rap stardom. Buoyed by the churchy feel and gritty reality of the lead single "Amen," last year's debut album *Dreams and Nightmares* reached number two on the pop charts. The rapper has a way with wordplay as well as storytelling, so much so that he plans to release a novel soon. Miami's Ace Hood, who is known for crafting hustler anthems and is currently garnering heavy club and radio rotation with his Future-assisted song "Bugatti," will be Mill's support act on a run of shows appropriately called the *Dreams Come True* tour. It hits S.F. this week. **TAMARA PALMER**

Top of the Mark: One Nob Hill, 999 California, S.F. 616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Union Square Park: 333 Post, S.F. 831-2700. "Swing in the Square," w/ Slim Jenkins, 6 p.m., free.
Zingari: 501 Post, S.F. 885-8850. Hubert Emerson, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. 826-9287. Timba Dance Party, w/ DJ Walt Digz, 10 p.m., \$5.
Cafe Cocomo: 650 Indiana, S.F. 824-6910. "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.

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TESLA
MAY 5

MACHINE GUN KELLY
MAY 9

YNGWIE MALMSTEEN
MAY 13

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MAY 16

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RODRIGO AMARANTE
MAY 21

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Slim's: 333 11th St., S.F. 255-0333. Sergeant Garcia, La Misa Negra, 8 p.m., \$25.

Union Square Park: 333 Post, S.F. 831-2700. Camilo y los Robot Ninjas, 12:30 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, S.F. 292-2583. Alvon Johnson, 8 & 10 p.m., \$15.

The Saloon: 1232 Grant, S.F. 989-7666. Craig Horton, 9:30 p.m.

THURSDAY 25

ROCK

Bottom of the Hill: 1233 17th St., S.F. 621-4455. Transit, Seahaven, All Get Out, 8 p.m., \$12.

DNA Lounge: 375 11th St., S.F. 626-1409. Led Zepagain, 9 p.m., \$15-\$20.

El Rio: 3158 Mission, S.F. 282-3325. Hungry Skinny, Coo Coo Birds, Black Cobra Vipers, 8 p.m., \$8.

F8: 1192 Folsom St., S.F. 857-1192. Books on Fate, In Letter Form, Tomihira, The Common Men, 8:30 p.m., \$10.

Hemlock Tavern: 1131 Polk, S.F. 923-0923. Papa Bear and the Easy Love, Peachelope, WOOO000, 8:30 p.m., \$6.

Hotel Utah: 500 Fourth St., S.F. 546-6300. The Business End, Abatis, By the People, 9 p.m., \$6.

The Independent: 628 Divisadero, S.F. 771-1420. Ben Ottewell, Buddy, 8 p.m., \$15.

The Knockout: 3223 Mission, S.F. 550-6994. "The City: Live," w/ Kingsborough, Seatriffic, DonCat, host Marcus Osborne, 7 p.m., free with RSVP.

Milk Bar: 1840 Haight, S.F. 387-6455. Haight-Ashbury Street Fair Battle of the Bands, w/ The Night Falls, Funeral Kings, Monster Walker, Everyone Is Dirty, 9:30 p.m., \$7-\$10.

Slim's: 333 11th St., S.F. 255-0333. Lydia, From Indian Lakes, Sweet Talker, 7:30 p.m., \$13.

Three Parkside: 1600 17th St., S.F. 252-1330. Aloha Screwdriver, RocketShip RocketShip, The Deadbeats, 9 p.m., \$5.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. 441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.

Brick & Mortar Music Hall: 1710 Mission, S.F. 800-8782. Sound Remedy, 8 p.m., \$10 advance.

Cat Club: 1190 Folsom, S.F. 703-8964. "All '80s Thursdays," w/ DJs Damon, Steve Washington, Dangerous Dan, & guests, 9 p.m., \$6 (free before 9:30 p.m.).

The Cellar: 685 Sutter, S.F. 441-5678. "XO," w/ DJ Astro & Rose, 10 p.m., \$5.

Elbo Room: 647 Valencia, S.F. 552-7788. "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$7.

Endup: 401 Sixth St., S.F. 646-0999. "Dirtytronic," w/ Basehead, Keith Kraft, Jeff Taisch, Vitamin Devo, 10 p.m.

Madrone Art Bar: 500 Divisadero, S.F. 241-0202. "Night Fever," w/ DJs Guillermo, Proof, and Freddy Anzures, 9 p.m., \$5 after 10 p.m.

Mighty: 119 Utah, S.F. 762-0151. "Ritual," w/ Trampa, Soloman, Polymer Drone, Mr. Kitt, Audio Dru, Totem, Luicidal, 10 p.m., \$5-\$10.

Rickshaw Stop: 155 Fell, S.F. 861-2011. "Popsene," w/ Goldroom, Viceroy (DJ set), 9:30 p.m., \$13-\$17.

Ruby Skye: 420 Mason, S.F. 693-0777. "Awakening," w/ W&W, 9 p.m., \$15-\$20 advance.

The Stud: 399 Ninth St., S.F. 863-6623. "Genre: A New Hella Queer Dance Party," w/ DJ Andre, Fourth Thursday of every month, 10 p.m., \$5.

Supperclub San Francisco: 657 Harrison, S.F. 348-0900. "Primordial Fire," w/ Andreillen, UltraViolet, VNDMG, Kalistar, Yoto, 9 p.m., \$10-\$20.

Vessel: 85 Campton, S.F. 433-8585. "Base," w/ Lee Burridge, 10 p.m., \$10-\$15 advance.

HIP-HOP

Eastside West: 3154 Fillmore, S.F. 885-4000. "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.

John Collins: 138 Minna, S.F. 512-7493. "#Quattro," w/ DJ Dino, Fourth Thursday of every month, 9 p.m.

Skylark Bar: 3089 16th St., S.F. 621-9294. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, S.F. 970-0012. Baby Dee & Little Annie, 7:30 p.m., \$12; Annie Girl & The Flight, Mark Matos & Os Beaches, 10 p.m., \$7-\$10.

The Chapel: 777 Valencia St., S.F. John Fullbright, Parker Millsap, 9 p.m., \$15.

Plough & Stars: 116 Clement, S.F. 751-1122. Topsy House, Fourth Thursday of every month, 9 p.m., free.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, S.F. 655-5600. Joan Osborne Acoustic Duo, 8 p.m., \$34-\$40.

Make-Out Room



WEDNESDAY 4/24 AT 7:30PM, \$10

THE ROMANE EVENT

PACO ROMANE'S HILARIOUS COMEDY SHOW

FOLLOWING AT 10PM, NO COVER!
INT'L FREAKOUT A GO-GO!
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W/ DJ JACKIE SUGARLUMPS
W/ VINNIE MARTINI & MATT ROBERTS

FRIDAY 4/26 AT 7:30PM, \$8

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FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 4/27 AT 10PM, \$5

EL SUPERRITMO!

W/ ROGER MAS Y EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 4/28 AT 7:30PM, \$8
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60S & 70S ROCK, POP, SOUL,
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DJ K-MARTS & DJ WT GRANT

TUESDAY 4/30 AT 7PM, \$5
INSIDESTORYTIME: ABERRATIONS
ALAN KAUFMAN • JANE VANDENBURGH
TARIN TOWERS • ALVIN LU • MARGARITA MEKLIN

FOLLOWING AT 9:30PM, FREE!

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FRIDAY 5/3 AT 7:30PM, \$8
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LARA DOWNES

w/ QUARTET SF & co-host Rik Malone of Classical KDFC



Thu, Apr 25 - Vintage blues / R&B / soul

JOAN OSBORNE ACOUSTIC DUO



Fri-Sat, Apr 26-27 - Yoshi's debut

RUBEN STUDDARD

Sun, Apr 28

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VOENA CHILDREN'S CHOIR

Tue, Apr 30 - French double-bassist/composer

Celebrate International Jazz Day with

RENAUD GARCIA-FONS

Thu, May 2 (8pm - SOLD OUT)

Canadian alt-country/blues/folk rock band

COWBOY JUNKIES



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Sat, May 4

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feat. Tim Garland, Hadrien Feraud, Marcus Gilmore & Charles Altura



Tue-Thu, Apr 30-May 2

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Performing material from their new album *Made Possible*

Fri, May 3

SONS OF CHAMPLIN



Sat-Sun, May 4-5

RACHELLE FERRELL

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Wed, May 8

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HEAR THIS



Michael Benabib

Marnie Stern

WITH SISU AND E V KAIN. 8 P.M. SUNDAY.

APRIL 28, AT RICKSHAW STOP. \$12;

WWW.RICKSHAWSTOP.COM.

The first amazing thing about **Marnie Stern** is the sheer amount of sound she puts out. Armed with a guitar, a few effects pedals, some vocal pitch-shifting, and helluva lot of finger-tapping talent — plus a skilled bassist and drummer — Stern's music rains sonic hellfire down on listeners, with solos that sound like a hail of napalm and vocals that conjure images of ten thousand angry fairies all shouting at once. The second amazing thing about Marnie Stern is how well the New York songwriter-shredder reproduces the highly composed onslaught of her albums onstage, given the aforementioned minimal setup. But since Stern's latest collection, *The Chronicles of Marnia*, is arguably her best — pairing the usual thrilling chaos with a little introspection for the first time — there are really an abundance of reasons to catch her S.F. show this week. **IAN S. PORT**

Shuggie Otis

WITH JESCA HOOP AND DJ PLATURN. 9

P.M. FRIDAY, APRIL 26, AT MEZZANINE.

\$25-50; WWW.MEZANINESF.COM.

For dedicated fans of '70s funk and R&B, **Shuggie Otis** is almost a mythical figure: An artist who arrived out of the box with jaw-dropping guitar and vocal talent, released a trio of largely beloved, offbeat funk/soul albums, and then more or less receded from public life. But his influence is still palpable. Otis' "Strawberry Letter 23" soared to the top of the charts and became a classic, even if it was the Brothers Johnson version, not his, that got the most attention. Regardless, Otis remains a treasure, and to celebrate the recent reissue of his excellent third album, *Inspiration Information*, he's hitting the road. If you go this week, don't be surprised if you see a few vintage R&B nerds with jaws on the floor and reverent looks in their eyes. **I.S.P.**

JAZZ

Bottle Cap: 1707 Powell, S.F. 529-2237. The North Beach Sound with Ned Boynton, Jordan Samuels, & Tom Vickers, 7 p.m., free.

Le Colonial: 20 Cosmo, S.F. 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Sebastian Parker Trio, 8 p.m.

Top of the Mark: One Nob Hill, 999 California, S.F. 616-6916. Stompy Jones, 7:30 p.m., \$10.

Zingari: 501 Post, S.F. 885-8850. Carol Luckenbach, 7:30 p.m., free.

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INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. 826-9287. “Pa’Lante!,” w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Cafe Cocomo: 650 Indiana, S.F. 824-6910. Avance, DJ Good Sho, 8 p.m., \$12.

BLUES

Biscuits and Blues: 401 Mason, S.F. 292-2583. Candye Kane, 8 & 10 p.m., \$20.
The Lucky Horseshoe: 453 Cortland, S.F. The Hound Kings, Fourth Thursday of every month, 8:30 p.m., free/donation.
The Saloon: 1232 Grant, S.F. 989-7666. Eugene Huggins, 4 p.m.; Wendy DeWitt, 9:30 p.m.

EXPERIMENTAL

The Luggage Store: 1007 Market, S.F. 255-5971. The Grey Gentlemen, The Ark of Bones, 8 p.m., \$6-\$10.

FRIDAY 26

ROCK

Bottom of the Hill: 1233 17th St., S.F. 621-4455. The Phenomenauts, Emily’s Army, Warm Soda, 9:30 p.m., \$10-\$12.
Brick & Mortar Music Hall: 1710 Mission, S.F. 800-8782. Kowloon Walled City, Tartufi, Queen Crescent, 9:30 p.m., \$7-\$10.
DNA Lounge: 375 11th St., S.F. 626-1409. Dope Stars Inc., The Rabid

Whole, 8 p.m., \$10-\$13.
Hemlock Tavern: 1131 Polk, S.F. 923-0923. Eight Bells, Amber Asylum, Dead Man, 9:30 p.m., \$7.
The Independent: 628 Divisadero, S.F. 771-1420. Tumbleweed Wanderers, Guy Fox, 9 p.m., \$16-\$18.
Make-Out Room: 3225 22nd St., S.F. 647-2888. Fartbarf, The Bikini Complex, 7:30 p.m., \$8.
Rickshaw Stop: 155 Fell, S.F. 861-2011. Maps & Atlases, Young Man, Cannons & Clouds, 9 p.m., \$15.
Slim’s: 333 11th St., S.F. 255-0333. The Dear Hunter, Naive Thieves, 8:30 p.m., \$16.

DANCE

1015 Folsom: 1015 Folsom St., S.F. 431-1200. “Turnt,” w/ AraabMuzik, Heroes x Villains, Branchez, G Jones, more, 10 p.m., \$17.50 advance.
4Fourteen: 414 Mason, S.F. 693-0777. “Helix 4th Fridays,” Progressive techno tunes spun by resident DJs Means+Function, David Gropper, Derek Ryan, and rotating guests, Fourth Friday of every month, 10 p.m., \$20.
The Cafe: 2369 Market, S.F. 621-4434. “Boy Bar,” w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: 1190 Folsom, S.F. 703-8964. “Dark Shadows,” w/ DJs Daniel Skellington, Melting Girl, Lexor, and Keyz, 9:30 p.m., \$7 (\$3 before 10 p.m.).
DNA Lounge: 375 11th St., S.F. 626-1409. “Trap & Bass,” w/ Dirty Audio, 9 p.m., \$10-\$20.
Elbo Room: 647 Valencia, S.F. 552-7788. “120 Minutes,” w/ White Ring, Santa Muerte, Chauncey CC, 10 p.m., \$10 advance.
Endup: 401 Sixth St., S.F. 646-0999. “Fever,” w/ DJs Dead Funk,

Cuervo, Vince, and Hawthorne, 10 p.m., free before midnight.
F8: 1192 Folsom St., S.F. 857-1192. Omega, Bleep Bloop, Lotus Drops, Smoke Signals, Sam Supa, 9 p.m., \$5-\$10 advance.
Harlot: 46 Minna, S.F. 777-1077. Derrick Carter, J. Remy, Justin Milla, 9 p.m., \$10-\$30.
Manor West: 750 Harrison, S.F. 240-7558. “4 Play Fridays,” w/ DJs Playboy & Shawn V, 10 p.m., free before 11 p.m.
Mighty: 119 Utah, S.F. 762-0151. Stanton Warriors, Syd Gris, DJ Icon, Dulce Vita, Kimba, Melyss, Smooove, Deckard, 10 p.m., \$15 advance.
Monarch: 101 6th St., S.F. 284-9774. “Direct to Earth,” w/ Luke Hess, Zoz, Patrick Gil, Max Gardner, 9 p.m., \$10-\$20.
Monroe: 473 Broadway, S.F. 772-9002. “Picture Perfect,” w/ St. John, Twin Spin, Symphony Sex, Le_l_ion, more, 10 p.m., \$10.
OMG: 43 6th St., S.F. 896-6374. “First Base: One-Year Anniversary Extravaganza,” w/ DJs Jen Woolfe, Denise, Loryn, and Becky Knox, 8 p.m., \$5.
Public Works: 161 Erie, S.F. 932-0955. “Icee Hot,” w/ Huerco S., Vereker, Ghosts on Tape, Shawn Reynaldo, Rolлие Fingers (in the OddJob loft), 9 p.m., \$10-\$15 advance; Prosumer, Murat Tepeli, Mike Servito, Honey Soundsystem (in the main room), 9 p.m., \$10-\$15 advance.
Ruby Skye: 420 Mason, S.F. 693-0777. Dirty South, Alain Octavo, 9 p.m., \$40-\$45 advance.
Temple: 540 Howard, S.F. 978-9942. “Fact,” w/ DJ Mei-Lwun, Martin Aquino, Gabriel I, Quinn Jerome, more, 10 p.m., \$15.

HIP-HOP

1772 Market Street: 1772 Market St., S.F. 371-9705. “Forty Ounce Fridays,” w/ DJs Wonway Posibul, Chaeue, Mackswell, and Koslov,

9 p.m., \$30-\$40 (includes open bar).
Showdown: 10 Sixth St., S.F. 255-7920. “Fresh Greens,” w/ Doc Fu & Mr. Lucky, Fourth Friday of every month, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. 831-5620. “Sing Out of Darkness,” American Foundation for Suicide Prevention benefit with Julie Mayhew, Liz O, Thunderegg, Jami Nadzam, and Ellisa Hammersla, 7 p.m., donation.
The Chapel: 777 Valencia St., S.F. Herman Dune, 9 p.m., \$12-\$15.
First Unitarian Universalist Society of San Francisco: 1187 Franklin, S.F. 292-4892. Tangents Guitar Series: San Francisco Conservatory Guitar Ensemble, 7:30 p.m., \$10-\$15.
Modern Times Bookstore: 2919 24th St., S.F. 282-9246. Queer Open Mic w/ Tina & Her Pony, 7:30 p.m., free.
Plough & Stars: 116 Clement, S.F. 751-1122. Dave Hanley Band, Bloody Ol’ Mule, 9 p.m.
Thee Parkside: 1600 17th St., S.F. 252-1330. TV Mike & The Scarecrows, Christian Lee Hutson, The Electric Sheep, Daring Ear, 9 p.m., \$8.

JAZZ

Bird & Beckett: 653 Chenery, S.F. 586-3733. Chuck Peterson Quintet, Fourth Friday of every month, 5:30 p.m.
Biscuits and Blues: 401 Mason, S.F. 292-2583. Lavay Smith & Her Red Hot Skillet Lickers, 8 & 10 p.m., \$20.
Cafe Claude: 7 Claude, S.F. 392-3505. Jerry Oakley Trio, 7:30 p.m., free.
Caffe D’Melanio Gourmet Coffee: 1314 Ocean, S.F. 333-3665. Loren Means and Jean Ramirez with Lee Bloom, 7 p.m., free.



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THURSDAY APRIL 25TH 7PM \$10-\$20 (BURLESQUE, VARIETY)
BACON BABES AND BINGO

FRIDAY APRIL 26TH 8PM \$12 / \$15 / \$20
MOM SF 4 YEAR ANNIVERSARY
FEATURING: ROJAI & E.LIVE w/ HOT POCKET
THE HITSVILLE SOUL SISTERS &
ZIEK MCCARTER,
MOM DJS GORDO CABEZA, TIMOTEO GIGANTE,
PHLECK, MATTEO & MALACHI

MONDAY APRIL 29TH 8PM \$10 (FOLK)
WHITEHORSE
MAURICE TANI (77 EL DEORA)
WITH MIKE ANDERSON

TUESDAY APRIL 30TH 8PM \$12 (INDIE) ALL AGES
WAKY! WAKY!

THURSDAY MAY 2ND 8PM \$5 (WORLD)
SUBCONTINENTAL DRIFT -
MIXER AND PERFORMANCES!

THURSDAY MAY 2ND 7:30PM \$20 (SINGER-SONGWRITER)
ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
KC TURNER PRESENTS:
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FRIDAY MAY 3RD 9PM \$20 (INDIE)
K’S CHOICE
ASH THURSDAY

SATURDAY MAY 4TH 9PM \$10/\$12 (ROCK/PUNK)
FRIGHTWIG
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QUAALUDES

SUNDAY MAY 5TH 7:30PM \$10 (INDIE)
TAXES
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TALL SHEEP (EP RELEASE SHOW)

TUESDAY MAY 7TH 7:30PM \$12 (SINGER-SONGWRITER)
ALL AGES
JOSEPH VINCENT (AND BAND)

WEDNESDAY MAY 8TH 9:30PM \$12/\$15 (ROCK/POP)
TOM ODELL
CILLIE BARNES

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FRI 4-26:
FACT FEAT. MARTIN AQUINO

SAT 4-27:
LIFE FEAT. THE SCHMIDT

SUN 4-28:
HOWEIRD AFTER PARTY
WITH TEMPLE, MADMEN,
AND RITUAL ROOMS



Elbo Room

WED

4/24
9PM
\$7

BODYSHOCK:
A Dance Party dedicated to Belgian New Beat and EBM
with **INHALT** (DJ Set)
plus **DJS CRACKWHORE** and **UNIT77**

THUR

4/25
9:30PM
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Afro-Tropi-Electric-Samba-Funk
AFROLICIOUS
with DJs/Hosts
PLEASUREMAKER & SENOR OZ
and resident percussionists
plus guest **CHAUNCEY YEARWOOD**
(Pimps of Joytime)

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4/26
10PM
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120 MINUTES presents
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9PM
FREE B4 9:30PM
\$6 AFTER

performing Endroducing Live with a 7 piece band fronted by
DAN LUEHRING

TUE

4/30
9PM
\$7

Elbo Room presents
LOVE IN THE CLUB
LIVE DATING GAME
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WED

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9PM
\$8

BODYSHOCK Presents
KONTRAVOID (Live)
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Jazz Bistro At Les Joullins: 44 Ellis, S.F. 397-5397. Charles Unger Experience, 7:30 p.m., free.
Red Poppy Art House: 2698 Folsom, S.F. 826-2402. Karl Evangelista & Grex, Hafez Modirzadeh, 7:30 p.m., \$10-\$15.
Savanna Jazz Club: 2937 Mission, S.F. 285-3369. Emily Day, 7:30 p.m., \$8.
Top of the Mark: One Nob Hill, 999 California, S.F. 616-6916. Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Amnesia: 853 Valencia, S.F. 970-0012. "Baxtalo Drom," w/ Hernandez Hideaway, Wildcard Bellydance, La Chica Boom, Ms. K, DJ Diagnosis, 9 p.m., \$7-\$10.
Bissap Baobab: 3372 19th St., S.F. 826-9287. Trio Troubadour, Fourth Friday of every month, 7 p.m., free.
Brick & Mortar Music Hall: 1710 Mission, S.F. 800-8782. Kevin Burke & John Carty, 7:30 p.m., \$15-\$20.
Cigar Bar & Grill: 850 Montgomery, S.F. 398-0850. Gary Flores, 9 p.m.
Mission Cultural Center for Latino Arts: 2868 Mission, S.F. 821-1155. The Bernal Hill Players: "Neighborhoods of Mexico City," 8 p.m., \$12-\$15.
The Regency Center: 1290 Sutter St., S.F. 673-5716. Anthony B, Sila, Fely Tchaco & Band, benefit for the Ministry of Tomorrow (in the Lodge Room), 8 p.m., \$30-\$40.
Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Latin Breeze, 8 p.m.

BLUES

Cafe Royale: 800 Post, S.F. 441-4099. Allister's Chicago Blues Jam, Last Friday of every month, 8 p.m.
Lou's Fish Shack: 300 Jefferson St., S.F. 771-5687. Jim Moore & The Funktional Soul Band, 6 p.m.
The Saloon: 1232 Grant, S.F. 989-7666. Jan Fanucchi, 4 p.m.; Ron Thompson, 9:30 p.m.

SOUL

Boom Boom Room: 1601 Fillmore, S.F. 673-8000. The Seshen, The Congress, 9:30 p.m., \$10-\$15.
Cafe Du Nord: 2170 Market, S.F. 861-5016. M.O.M. DJs Four-Year Anniversary, featuring Rojai & E. Live with Hot Pocket, The Hitsville Soul Sisters & Ziek McCarter, plus M.O.M. DJs Gordo Cabeza, Timoteo Gigante, Phleck, Matteo, and Malachi, 8 p.m., \$12-\$20.
Mezzanine: 444 Jessie, S.F. 625-8880. Shuggie Otis, Jesca Hoop, DJ Platurm, 9 p.m., \$25-\$40.
Verdi Club: 2424 Mariposa, S.F. 861-5048. "Soul Relief," w/ Midtown Social, Myron & E, Quinn DeVeaux & The Blue Beat Review, Sweater Funk DJs, Bianca Cabrera, Carlos Venturo & Tegan Schwab, Viola Booth Group, Renato Teroy, Millie DeBenedet, 9 p.m., \$15-\$20.
Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, S.F. 655-5600. Ruben Studdard, 8 & 10 p.m., \$32-\$40.

SATURDAY 27

ROCK

50 Mason Social House: 50 Mason, S.F. 433-5050. Gone Zero, Freighter, 10 p.m., free.
Bender's: 806 S. Van Ness, S.F. 824-1800. The Cutthroats 9, Blak Heat Shujaa, 9 p.m., \$5.
Bottom of the Hill: 1233 17th St., S.F. 621-4455. DRMS, James Riotto, Bells Atlas, 9:30 p.m., \$10-\$12.
El Rio: 3158 Mission, S.F. 282-3325. The Slippery Slope, Everyone Is Dirty, Collapsible Empire, 9 p.m., \$8.
Elbo Room: 647 Valencia, S.F. 552-7788. Chappo, Sunrunners, Coast Jumper, Nova Albion, 9:30 p.m., \$8-\$10.
Hemlock Tavern: 1131 Polk, S.F. 923-0923. Qui, Victory & Associates, Minot, 9:30 p.m., \$8.
The Knockout: 3223 Mission, S.F. 550-6994. Terry Malts, Grave Babies, Kids on a Crime Spree, DJs Yule Be Sorry & Jamie Jams, 9:30 p.m., \$5.
Thee Parkside: 1600 17th St., S.F. 252-1330. Broken Water, Synthetic ID, Permanent Collection, 9 p.m., \$8.

DANCE

Cafe Flore: 2298 Market, S.F. 621-8579. "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.
Cat Club: 1190 Folsom, S.F. 703-8964. "Temptation," w/ DJs Dangerous Dan, Damon, Ryan B, Six, and Candy, 9:30 p.m., \$5-\$8.
DNA Lounge: 375 11th St., S.F. 626-1409. "Bootie S.F.," w/ Lobsterdust, Maya Jakobson, DJ Kash, Smash-Up Derby, Mutha Chucka, Miss Nix, more, 9 p.m., \$10-\$15.
F8: 1192 Folsom St., S.F. 857-1192. "Beat Church," w/ Bird of Prey, Willy Whompa, Dov, Bogl, Indaskyes, more, 10 p.m., \$5-\$10.
Mighty: 119 Utah, S.F. 762-0151. "Mighty Real," w/ Kevin Hedge & David Harness, 10 p.m., \$10 advance.
Milk Bar: 1840 Haight, S.F. 387-6455. "Spilt Milk," w/ Ardalan, Mountaincount, Shaky Premise, Taylor Fife, 9 p.m., \$5.
Monarch: 101 6th St., S.F. 284-9774. "Deep Blue," w/ Shonky, DJ Rooz, Rich Korach, DJ Bo, 9 p.m., \$10-\$15 advance.
Public Works: 161 Erie, S.F. 932-0955. "Revel: A Three Ring Circus of Sound," w/ Thugfucker, The Scumfrog, Justin Martin, Elite Force,

Christian Martin, Clint Stewart, Ben Seagren, Layne Loomis, Solar, Galen, J-Bird, Influence, Brass Tax DJs, Shooey, Shissla, Syd Gris, Derek Hena, many more, 1 p.m., \$35-\$45.
Ruby Skye: 420 Mason, S.F. 693-0777. Super8 & Tab, DJ Zya, Brett James, 9 p.m., \$25-\$40 advance.
Temple: 540 Howard, S.F. 978-9942. "Life," w/ The Schmidt, Sk0Step, Lurob, J Funk, DJ Geo, AZD, 10 p.m., \$20.
Underground SF: 424 Haight, S.F. 864-7386. "Re:Edit," w/ Bob V, Michael Perry, James Demon, Zenith, 10 p.m., free.

HIP-HOP

John Collins: 138 Minna, S.F. 512-7493. "Nice," w/ DJ Apollo, Fourth Saturday of every month, 10 p.m., \$5.

ACOUSTIC

Atlas Cafe: 3049 20th St., S.F. 648-1047. Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.
Bazaar Cafe: 5927 California, S.F. 831-5620. Melanie Kubik, 7 p.m.
The Chapel: 777 Valencia St., S.F. Nataly Dawn, Ryan Lerman, 9 p.m., \$15.

JAZZ

Cafe Claude: 7 Claude, S.F. 392-3505. Terrence Brewer Trio, 7:30 p.m., free.
Jazz Bistro At Les Joullins: 44 Ellis, S.F. 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
The Lucky Horseshoe: 453 Cortland, S.F. D'lilah Monroe & The Tom Cats, 9 p.m., free/donation.
Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F. 346-8696. The Robert Stewart Experience, 9 p.m., \$7.
The Rite Spot Cafe: 2099 Folsom, S.F. 552-6066. Mr. Lucky & The Cocktail Party, 9 p.m., free.
Savanna Jazz Club: 2937 Mission, S.F. 285-3369. Anna Estrada, 7:30 p.m., \$8.
Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Sebastian Parker Trio, 8 p.m.
Zingari: 501 Post, S.F. 885-8850. Anne O'Brien, 8 p.m., free.

INTERNATIONAL

Boom Boom Room: 1601 Fillmore, S.F. 673-8000. La Gente, Candelaria, 9:30 p.m., \$10-\$15.
Cafe Cocomo: 650 Indiana, S.F. 824-6910. N'Rumba, DJ EMV, 8 p.m., \$15.
Cigar Bar & Grill: 850 Montgomery, S.F. 398-0850. Orquesta Borinquen, 9 p.m.
El Rio: 3158 Mission, S.F. 282-3325. "Mango," Fourth Saturday of every month, 3 p.m., \$8-\$10.
The Independent: 628 Divisadero, S.F. 771-1420. Rupa and the April Fishes, Las Cafeteras, 9 p.m., \$17-\$20.
Red Poppy Art House: 2698 Folsom, S.F. 826-2402. Beaucoup Chapeaux, 7:30 p.m., \$10-\$15.
Rickshaw Stop: 155 Fell, S.F. 861-2011. "Kafana Balkan," w/ Inspector Gadje, DJ Zeljko, Jill Parker & Foxglove Sweethearts, 9 p.m., \$15.
St. Cyprian's Episcopal Church: 2097 Turk, S.F. 567-1855. Tango No. 9, 8 p.m., \$15-\$18.

REGGAE

Pier 23 Cafe: Pier 23, S.F. 362-5125. Native Elements, Last Saturday of every month, 10 p.m., \$10-\$15.

BLUES

Biscuits and Blues: 401 Mason, S.F. 292-2583. Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 8 & 10 p.m., \$22.
Lou's Fish Shack: 300 Jefferson St., S.F. 771-5687. Blue Collar Blues Band, 6 p.m.
The Saloon: 1232 Grant, S.F. 989-7666. Dave Workman, Fourth Saturday of every month, 4 p.m.; Ron Hacker, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. 275-2466. Vicki Ray: "Double Take on a Buddhist Thought," five compositions inspired by Buddhist principles, 7:30 p.m., \$10-\$20.

SOUL

Edinburgh Castle: 950 Geary, S.F. 885-4074. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Fourth Saturday of every month, 9 p.m., \$3.
Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, S.F. 655-5600. Ruben Studdard, 8 & 10 p.m., \$32-\$40.

SUNDAY 28

ROCK

DNA Lounge: 375 11th St., S.F. 626-1409. Absu, Pale Chalice, Cyanic, 8 p.m., \$15-\$17.
Hemlock Tavern: 1131 Polk, S.F. 923-0923. Commissure, Carta, Skyscraper Mori, 8:30 p.m., \$7.

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The Knockout: 3223 Mission, S.F. 550-6994. E.D. Sedgwick, The Fucking Ocean, Street Eaters, Apogee Sound Club, 4:30 p.m.

Rickshaw Stop: 155 Fell, S.F. 861-2011. Marnie Stern, Sisu, E V Kain, 8 p.m., \$12.

Slim's: 333 11th St., S.F. 255-0333. Built to Spill, Ugly Winner, Slam Dunk, Junior Rocket Scientist, 8 p.m., \$26.

Thee Parkside: 1600 17th St., S.F. 252-1330. We Will Be Lions, Quaaludes, Sweat Lodge, Paperhaus, 8 p.m., \$7.

DANCE

Elbo Room: 647 Valencia, S.F. 552-7788. "Dub Mission," w/ Dub Gabriel, DJ Sep, Maneesh the Twister, 9 p.m., \$6.

Endup: 401 Sixth St., S.F. 646-0999. "Local Love: Seven-Year Anniversary," w/ Sonny Fodera, Kevin Kind, Taj, Mes, Elz, Fredinho, 8 p.m.

Holy Cow: 1535 Folsom, S.F. 621-6087. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m., \$5.

The Independent: 628 Divisadero, S.F. 771-1420. New Build, No Ceremony, 8 p.m., \$15-\$17.

The Knockout: 3223 Mission, S.F. 550-6994. "Sweater Funk," 10 p.m., free.

Project One: 251 Rhode Island, S.F. 465-2129. "Dance to Cure Diabetes," w/ Mark Farina, Maurice Tamraz, Sen-Sei, Brian Salazar, DJ MFR, Rick Preston, Jayvi Velasco, Benjamin Vallery, DJ Elz, J.J. Shay, George DeSoul, Frankie Jr., Carlos Tino, noon, \$10-\$20.

Public Works: 161 Erie, S.F. 932-0955. "Shall We Kiki?," w/ Ana Matronic, Juanita More, Seth Kirby, more, 9 p.m., \$15-\$20.

The Stud: 399 Ninth St., S.F. 863-6623. "Cognitive Dissonance," Fourth Sunday of every month, 6 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. 831-5620. Nina Jo Smith, 6 p.m.

Croatian American Cultural Center: 60 Onondaga, S.F. 510-649-0941. Festival of the Mandolins, 11 a.m., \$10-\$15.

Milk Bar: 1840 Haight, S.F. 387-6455. Dogpatch Junction, 4 p.m., free.

Plough & Stars: 116 Clement, S.F. 751-1122. Seisiún with Marla Fibish, 9 p.m.

Tupelo: 1337 Green St., S.F. 981-9177. "Twang Sunday," w/ The Silver Threads, 4 p.m., free.

JAZZ

Jazz Bistro At Les Joulins: 44 Ellis, S.F. 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Red Poppy Art House: 2698 Folsom, S.F. 826-2402. Tin Cup Serenade, 7:30 p.m., \$5.

Revolution Cafe: 3248 22nd St., S.F. 642-0474. Jazz Revolution, 4 p.m., free/donation.

The Royal Cuckoo: 3202 Mission, S.F. 550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, S.F. 285-3369. Savanna Jazz Vocal Jam with Eric Tillman, 7 p.m., \$5.

Zingari: 501 Post, S.F. 885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. 826-9287. "Brazil & Beyond," 6:30 p.m., free.

Cafe Cocomo: 650 Indiana, S.F. 824-6910. Salseros Allstars, 4 p.m., \$12.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, S.F. 655-5600. VOENA Children's Choir: Voices of the River, 6 p.m., \$12-\$22.

REGGAE

Hotel Utah: 500 Fourth St., S.F. 546-6300. Nathen Maxwell & The Original Bunny Gang, 9 p.m., \$10-\$12.

BLUES

Revolution Cafe: 3248 22nd St., S.F. 642-0474. Howell Devine, 8:30 p.m., free/donation.

The Saloon: 1232 Grant, S.F. 989-7666. Blues Power, 4 p.m.; The Door Slammers, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Bohemian Knuckleboogie, 9 p.m., free.

Union Square Park: 333 Post, S.F. 831-2700. Crosscut, 2 p.m., free.

MONDAY 29

ROCK

Bottom of the Hill: 1233 17th St., S.F. 621-4455. Chad Valley, Ski Lodge, The Soonest, 9 p.m., \$10-\$12.

Brick & Mortar Music Hall: 1710 Mission, S.F. 800-8782. Thee Oh Sees, 9 p.m., \$10.

DNA Lounge: 375 11th St., S.F. 626-1409. IAmDynamite, The Virgin Marys, 8 p.m., \$10-\$12.

El Rio: 3158 Mission, S.F. 282-3325. Starskate, Crazy Eyes, One Hundred Percent, 7 p.m., \$5.

Rickshaw Stop: 155 Fell, S.F. 861-2011. Various Cruelties, B. Hamilton, Hindu Pirates, 8 p.m., \$10-\$12.

DANCE

DNA Lounge: 375 11th St., S.F. 626-1409. "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

ACOUSTIC

Cafe Du Nord: 2170 Market, S.F. 861-5016. Whitehorse, 8 p.m., \$10.

Cafe Royale: 800 Post, S.F. 441-4099. Little War Twins, 8 p.m.

The Chapel: 777 Valencia St., S.F. The Dunwells, 9 p.m., \$10-\$12.

Hotel Utah: 400 Fourth St., S.F. 546-6300. Open mic with Brendan Getzell, 8 p.m., free.

JAZZ

Le Colonial: 20 Cosmo, S.F. 931-3600. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Sharman Duran, 8 p.m.

Zingari: 501 Post, S.F. 885-8850. Nora Maki, 7:30 p.m., free.

BLUES

The Saloon: 1232 Grant, S.F. 989-7666. The Bachelors, 9:30 p.m.

SOUL

Madrone Art Bar: 500 Divisadero, S.F. 241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 30

ROCK

Bottom of the Hill: 1233 17th St., S.F. 621-4455. METZ, White Lung, Mrs. Magician, 9 p.m., \$10-\$12.

Brick & Mortar Music Hall: 1710 Mission, S.F. 800-8782. Blood Red Shoes, Mister Loveless, 9 p.m., \$9-\$12.

Cafe Du Nord: 2170 Market, S.F. 861-5016. Wakey!Wakey!, 8 p.m., \$12.

DNA Lounge: 375 11th St., S.F. 626-1409. "Strange & Spectacular: A DNA Lounge Staff Show," w/ Victoria & The Vaudevillains, Blank Spots, Kathy Kline, The DNA Lounge House Band, plus dance performances, art, wrestling, DJs, more, 8 p.m., free.

El Rio: 3158 Mission, S.F. 282-3325. Tank Attack, Marmits, Blow Dry, 7 p.m., \$5.

Hemlock Tavern: 1131 Polk, S.F. 923-0923. Synchronized Watches, See Minus, 8:30 p.m., \$6.

Hotel Utah: 500 Fourth St., S.F. 546-6300. Ghost Tribe Fires, Balto, In Cahoots, 8 p.m., \$8.

The Knockout: 3223 Mission, S.F. 550-6994. MeatHook & The Vital Organs, Bite, Nihilist Cunt, DJ Dr. Sound Mind, 9:30 p.m., \$7.

Rickshaw Stop: 155 Fell, S.F. 861-2011. The Lonely Forest; Now, Now; Doe Eye, 8 p.m., \$10-\$12.

HIP-HOP

Slim's: 333 11th St., S.F. 255-0333. Million Dollar Afro Tour: IamSu!, Problem, 9 p.m., \$19.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. 831-5620. Songwriter in Residence: Ash Thursday, 7 p.m., free.

Plough & Stars: 116 Clement, S.F. 751-1122. Song session with Cormac Gannon, Last Tuesday of every month, 9 p.m.

The Rite Spot Cafe: 2099 Folsom, S.F. 552-6066. Toshio Hirano, 8:30 p.m., free.

JAZZ

Sheba Piano Lounge: 1419 Fillmore, S.F. 440-7414. Alan Choy, 8 p.m.

Verdi Club: 2424 Mariposa, S.F. 861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

Zingari: 501 Post, S.F. 885-8850. Anya Malkiel, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. 826-9287. Zouk Lambada Social, 9:30 p.m., \$5.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, S.F. 655-5600. Renaud Garcia-Fons, 8 p.m., \$24.

BLUES

Biscuits and Blues: 401 Mason, S.F. 292-2583. Craig Horton, 8 & 10 p.m., \$15.

The Saloon: 1232 Grant, S.F. 989-7666. Charles Wheal, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. 275-2466. sfSoundSa-lonSeries: The Art of One, w/ Tom Nunn, bran(...), pos, Matt Ingalls, 7:49 p.m., \$7-\$10.

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No Problem

BY DAN SAVAGE

DEAR READERS: Last week was made of problems. The bombing of the Boston Marathon, the explosion that leveled a small town in Texas, the rising tide of antigay violence in France, the North Koreans being North Korean. And when I sat down to write this week's column—while the manhunt was still under way for the second bomber in Boston—it occurred to me that the last thing the world needs right now is more problems. So instead of the usual sex problems, this week I'm only running letters from people who don't really have problems. Because we could all use a break.

No problem here. I'm a straight 36-year-old guy. My wife has always been great about indulging my kinks—some femdom role play, lots of OTK spankings, rare D/s three-ways—so when she announced at age 34 that she had a kink of her own, I regarded it as my mission to make it happen. We just got back from a trip to see a safe and trustworthy friend in Los Angeles who "paid" me to have sex with my wife. (He put 20 \$100 bills on the bar at the hotel, but it was money that I had given him.) My wife was so turned on, but she was also grateful. When it was over, she kept saying how much she loved me for being the person who made her paid-for-sex fantasy come true. People who stand in the way of their partner's fantasies don't realize what they're depriving themselves of—so much love and gratitude!

HER SUB PIMP

Thanks for sharing, HSP!

I just started dating a guy who seems perfect in almost every way. (I'm a guy, too.) He's cute, fun, charming, smart, and successful. There's only one thing that's bugging me. He has a super-furry ass crack. The funny thing is, I can tell he trims the hair on his legs with the longest guard on the trimmer. All he'd have to do is keep going up onto his ass and into his crack. Yes, I know some guys find a furry crack to be a big turn-on. I am not one of them. We've been on four dates, and actually gotten fully naked only once, so it's not like I feel so totally comfortable with him that I can just come out and say it...

REALLY INTO MEN SMOOTH

Sounds like you have a beard when you rim your new boyfriend, RIMS, and I would advise you to get used to bearded rimming for the time being. You're only four dates and one fully naked Big Gay Sex Romp into this new relationship, RIMS, which is too soon to start asking for body mods. But once you hit, oh, 20 dates and a dozen Big Gay Sex Romps, offer to give him a hand with those clippers.

Whenever this female college student studies, she gets incredibly horny! At peak times during the semester, when I am constantly reading or studying, I find it almost impossible to go more

than a couple of hours without having to masturbate. The more aroused I get, the less focused I am, so denying the feeling is not a solution in my experience. But there are definitely times when my productivity is negatively affected by my need to relieve myself. I have an active sex life! I am not bored sexually or mentally! Is there a physiological explanation for this?

LADY HITS THE BOOKS

Some people are turned on by completely random shit, LHTB, and no one quite knows why. Probably something to do with our big brains—I mean, just think of all those billions of nerve endings, all those synapses making connections, all those formative childhood experiences that get all synapsed up and become adult erotic obsessions. Think of all that and then count your lucky stars that studying turns you on. If there were a way to bottle and sell your kink, LHTB, no one would ever need to take Adderall again.

No question here, just a thank-you. Last week, my 16-year-old son told me that he has a crush on his best friend... who just so happens to be a 16-year-old boy. I've known he was gay since he was about 4, but without your column, I don't think I would've been prepared for his "revelation." You and your readers taught me the importance of letting him know that I will always accept him, love him, and support him in any decision he makes. The best part: He wasn't really worried about telling me he's gay; he was worried that I wouldn't let his crush spend the night anymore. (And he was right to worry!)

PROUD MOM

After reading that you intend to "support [your son] in any decision he makes," I started to compose a mildly scolding response in my head. ("Why would you do that? Gay kids, like straight kids, need their parents to be their parents. Your son needs you to meddle lovingly, to criticize constructively, and to help him pull his big gay head out of his big gay ass when it needs pulling. And it will, PM, because gay kids make bad decisions, too.") But you made it clear at the end of your letter—he was right to worry about those sleepovers being over—that you aren't confusing "support my gay son" with "sign off on any damn thing my gay son wants." Well done, PM!

I am an 18-year-old British queer girl who was recently involved with an older woman while visiting the United States. She told me about your "campsite rule," and she followed it to the letter and was generally wonderful. I've since moved back to London and told everyone I know about your column. As a result, there's a small group of teens running around North London that adores you. I hope we can spread your excellent advice and make as many people as possible into GGG partners.

cc

Thanks for the lovely note, CC, and tell the older woman I said thanks—for honoring the campsite rule and for helping to build my readership in the UK by turning you on to my column.

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/music. E-mail Dan Savage: mail@savagelove.net @fakedansavage on Twitter

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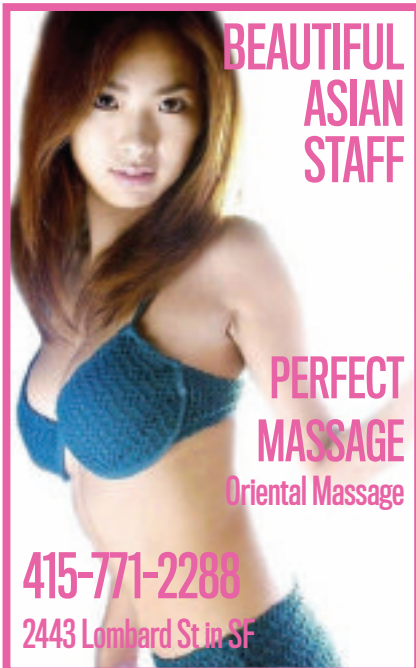
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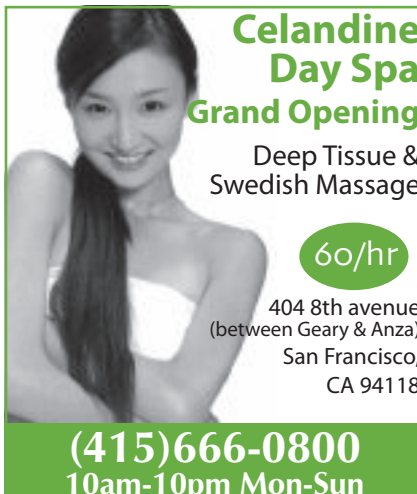
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349761-00 The following individual is doing business as WILD HARE 2801 California St, San Francisco, CA : 94115 This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name on MAR 19, 2013 PEEVED PANTHER (CA) This statement was filed with the Deputy County Clerk Michael Jaldon of the City and County of San Francisco 4/3, 4/10, 4/17, 4/24

527 Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349761-00 The following individual is doing business as Asian American Connections SF 4200 California St. San Francisco, CA : 94118 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on April 1, 2013 Jian Xiang Luo This statement was filed with the Deputy County Clerk Marielyne L. Argente of the City and County of San Francisco 4/24, 5/1, 5/8, 5/15

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800-300-5767 / testmethods.org

CHEAP HAUL

Clean Up, Garage, yard, dem, light move.
Lic # 29572 (650) 583-6700

New Living Expo – Volunteers Needed!

We are looking for volunteers to assist with this premier and dynamic annual event.

WHEN: April 26 – 28, 2013
WHERE: Concourse Exhibition Center, 8th & Brannan, SF

WHY: Free 3-Day pass to show with 300+ exhibits, 150+ lectures & workshops, Free t-shirt, Networking and FUN

HOW: Sign up at
www.NewLivingExpo.com and go to the Volunteer tab, Click on Sign Up Now
New Living Expo 415-382-8300